

THE INLAND PRINTER



CHILBERG

PRICE 50 CENTS MARCH 1907 VOL. XXVIII NO. 6

Lettering for Printers and Designers

By *THOMAS WOOD STEVENS*

A comprehensive treatise on the art of lettering with many
interesting modern examples, together with tables
and measurements valuable to constructors
of advertising matter

Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

The Kalamazoo Paper Company

Makes a specialty of its line of

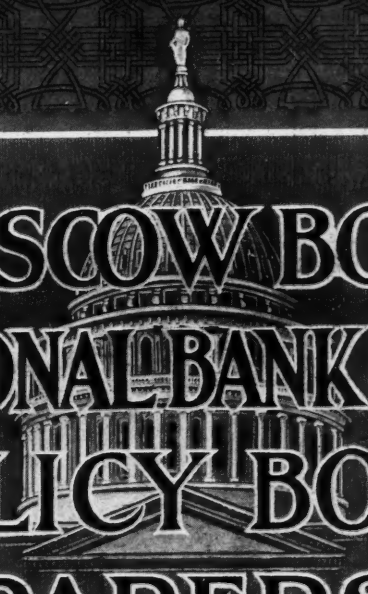
Sylvan Cover

Made in ten colors and in Antique, Plate and Crash finishes.
Also Box, Mat and Photo-mount Papers in same colors.

SEND FOR OUR NEW SAMPLE-BOOK

We also make Ledgers, Bonds, White and Colored Flats.
And High-Grade Book Papers.

KALAMAZOO PAPER COMPANY
KALAMAZOO, MICHIGAN



MOSCOW BOND NATIONAL BANK BOND POLICY BOND PAPERS



FROM OUR IMMENSE LIST OF FIFTEEN BOND PAPERS

Here are three Popular Brands, Medium in Price,
Rich in Color, Good, Snappy Stock and Extra Value.

POLICY and **NATIONAL BANK BOND** for
voluminous correspondence where quantity forbids
the use of higher-priced paper.

MOSCOW—the greatest seller of all Bond Papers
for Circular or Form Letters, Branch House and
Departmental Memoranda and Carbon Copies.

Get Samples and Prices now.

DISTRIBUTERS OF BUTLER BRANDS:

Standard Paper Company, Milwaukee, Wis.
Central Michigan Paper Co., Grand Rapids, Mich.
American Type Founders Company, Spokane, Wash.
American Type Founders Company, Vancouver, B. C.
Butler-Jarboe Paper Company, Oklahoma City, Okla.
Southwestern Paper Company, Dallas, Texas.
Southwestern Paper Company, Houston, Texas.
Scoville Paper Company, Ogden, Utah.
Pacific Coast Paper Company, San Francisco, Cal.
Ishikawa & Co., Tokyo, Japan.
Fundicion Mexicana de Tipos, City of Mexico, Mex.
National Type Co. (export only), New York City.

W. BUTLER PAPER CO. CHICAGO

WE AIM TO MAKE THE WORD

HAMILTON

STAND *for* WHAT IS NEW *and* ORIGINAL *in* MODERN
LABOR - SAVING PRINTING - OFFICE FURNITURE



THE LAKOTA IMPOSING FRAME

is different from most other stone frames, but it has its place and will be found just the thing and highly economical in most large offices. **Like everything else that is new and original in Printing-office Equipment, you see it first in the Hamilton advertisements and in the Hamilton catalogue.**

This improved Imposing-stone Frame will prove of practical utility in certain offices which require the transfer of type matter a considerable distance from the composing-room to the make-up tables. It is open at the ends and is made to receive underneath four special galley-trucks, two at each end of the frame. These trucks are mounted on double-swivel casters, and can be withdrawn and transferred with the loaded galleys anywhere about the building. The stone is 48 x 60 inches in size, of the best Vermont marble from the famous Rutland quarries. Write for complete description and price, or inquire of your dealer. Every traveler who sells printers' supplies can tell you about this frame and seventy other new articles of Printing-office Furniture shown in our new catalogue. As a specimen of fine printing, and as a text-book of all that is modern in printing-office equipment, this new catalogue is attracting widespread attention. Have you seen it?



The Mark of Quality

[802]

THE HAMILTON MFG. CO.

Main Office and Factories, . . TWO RIVERS, WIS.

Eastern Office and Warehouse, . . RAHWAY, N. J.

Our Goods are Carried in Stock and are For Sale by all Prominent Dealers.

A valuable Line Gauge, graduated by picas, mailed free to every printer who asks for it.

From Ream Lots to Case Lots

The following letter from the Colorgraph Printing Company, of Providence, R.I., shows clearly which way the wind blows —

GENTLEMEN :

We know that you would be interested in learning of the results obtained from the advertising matter you have so generously furnished us in the last six months. We have used your inserts as an enclosure in all mail matter to our customers, and find that where we have been buying Old Hampshire Bond in lots of a few reams at a time, we are now buying in case lots.

We have also discontinued the use of one of our medium-priced bonds. All this has been brought about by the simple method of advertising — good paper is what gives both the customer and the printer satisfaction.

Yours respectfully,

COLORGRAPH PRINTING CO.
(Signed) F. C. PERRIN, *Manager*:

There are just four factors in this story of success:

- 1—The progressiveness of Mr. Perrin and his associates.
- 2—The intrinsic merit of Old Hampshire Bond.
- 3—The pulling power of our advertising matter.
- 4—The foundation of years of forceful advertising in the leading magazines that has been given Old Hampshire Bond.

We supply the last three factors. The first one is up to you. We expect to hear from progressive printers about the advertising matter we supply. So then, you had better write to-day.

Hampshire Paper Company

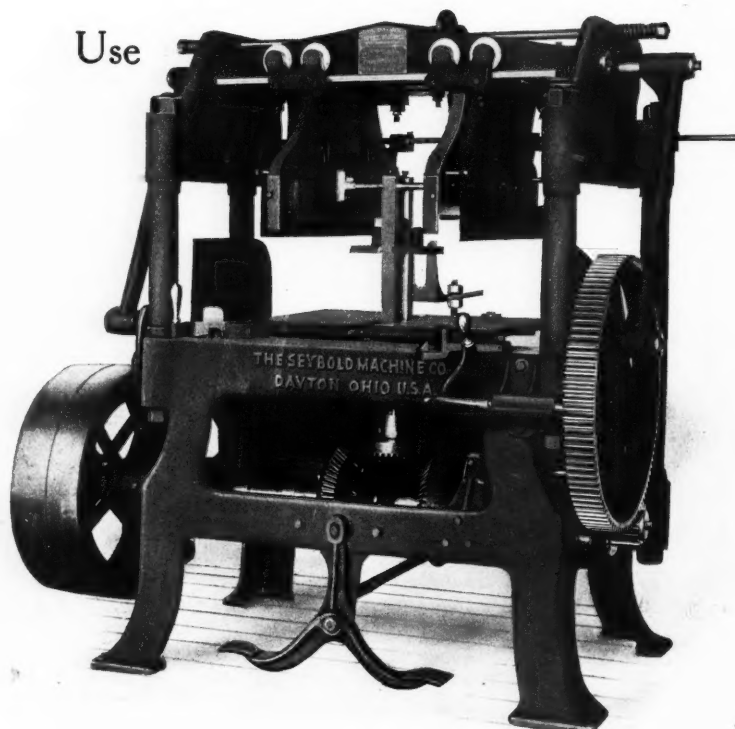
*The only Paper Makers in the World making Bond Paper
exclusively*

South Hadley Falls, Mass.



To Trim Books or Pamphlets

Use



Seybold Duplex Trimmer

Books feed to **back** and **head** gauges.

Power clamp operated by foot.

Hands free to hold books while clamping.

Head **rigid**, cut **accurate**.

Safety device — **Seybold** clutch and brake-band.

Parallel knives trim two sides in one cut.

The above are a few reasons why the SEYBOLD DUPLEX TRIMMER will do better work, and twice the amount done on other trimmers. For further information and prices, write

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

THE J. L. MORRISON CO.
Canada Agents
Toronto

F. A. VENNEY & CO.
Southwestern and Mexican Agents
Dallas, Texas

J. H. SCHROETER & BRO.
Southern Agents
Atlanta, Ga.

CANADIAN-AMERICAN MACHINERY CO.
European Agents
London, E. C., England

PEERLESS
THE
CARBON BLACK
COMPANY
I AM THE BLACK IMP



I am the Black used in the ink that printed The Inland Printer.

I am the pinnacle of perfection in making fine art printers' inks.

I mix in varnish without thickening—make inks flow and distribute, and print perfectly.

Send for my book—it tells you what I am, who uses me, and why *you* should use me.

A sample package will be sent to those who wish to try me.

I am made by the Peerless Carbon Black Co., of Pittsburgh, Pa.

I can be obtained from

Binney & Smith Co.

81-83 Fulton St., New York, N. Y.



BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis.
Southern Printers Supply Co., Washington. The Barnhart Type Foundry Co., Dallas. E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

EXTREME DURABILITY

"This Company has three Optimus presses in their office, Nos. 3, 5, and 7. Both the Nos. 3 and 5 are the old style, the latter at least 16 years old and too good in their estimation to dispose of. The No. 7 is one of the oldest made with the present bed motion, 12 years old, and though not one penny has ever been spent on the bed motion since it was installed, and while the press has had continuous use during its life, the register between bed and cylinder is as perfect as when new, absolutely perfect. No press of other make in this city can show such permanent register, and this is one of the reasons why H. & C. would consider no other press than an Optimus when they were ready for a new one."

N	O		R	E	P	A	I	R	S
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SET IN 18 POINT ADSTYLE BORDER NO. 4 AND BARNHART OLD STYLE

Brown & Carver Cutters

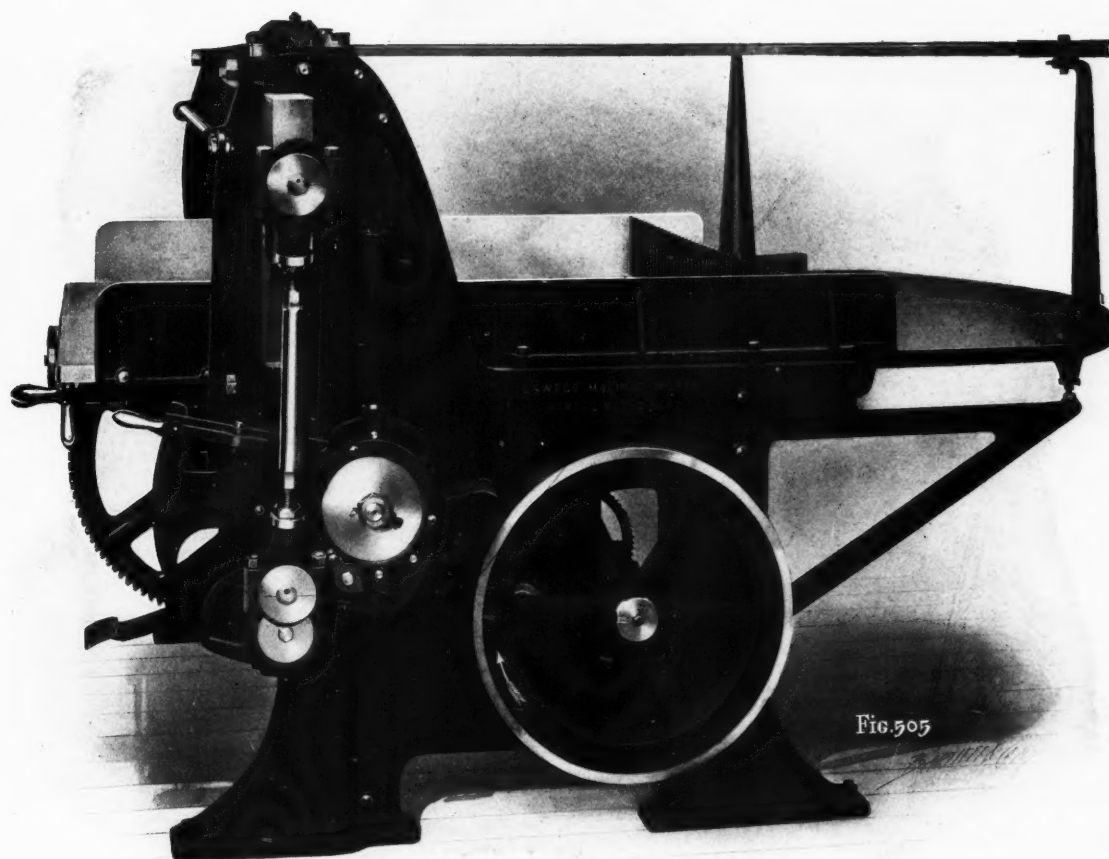


Fig. 505

VARIABLE AUTOMATIC CLAMPING PRESSURE (useful for freshly printed stock or work which it is desired not to indent) and **Changing from Self-Clamp to Hand-Clamp**, or the reverse, without any change of adjustment, are some of the features which are on the latest improved Brown & Carver "Label" gold-medal cutters only. Automatic-Clamp Brown & Carver cutters are designed to cut accurately the greatest output per day possible.

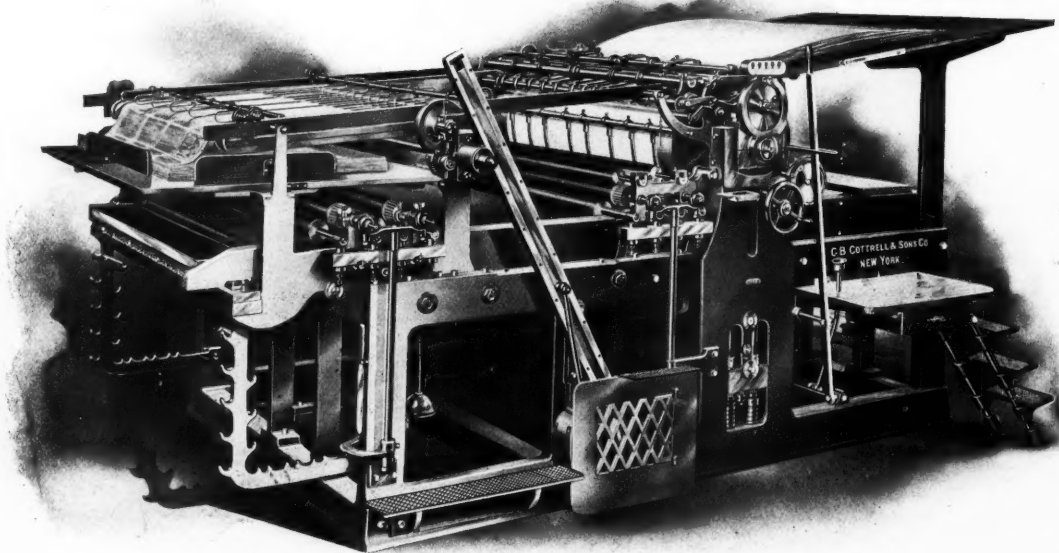
Oswego Machine Works, Oswego, N. Y.

NIEL GRAY, Jr., Proprietor

CHICAGO OFFICE : 277 Dearborn St.
J. M. IVES, Manager

NEW YORK OFFICE : 150 Nassau St.
W. S. TIMMIS, Manager

Brown & Carver and Oswego cutting machines are made in SEVENTY different sizes and styles. We have the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines.



THE COTTRELL

High-Speed Two-Revolution Press

Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequalled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

C. B. COTTRELL & SONS COMPANY

CONSTRUCTORS OF HIGH-CLASS PRINTING MACHINERY

41 Park Row	Works	279 Dearborn St.
NEW YORK, N. Y.	WESTERLY, R. I.	CHICAGO, ILL.
U.	S.	A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
1a Revillagigedo No. 1
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA
Muralla 39, Havana

"Investigate thoroughly and it will be a Cottrell."



H. D. BOOK, 40. GRAY TINT, 3868. PURPLE, 407.



SEAL RED, 3881.

A GENERAL PURPOSE RED.

**Send for
This Free Book**

It's a fine specimen of typography, even if we do say so ourselves; and quite fitting that it should be, too, for it tells all about the finest labor-saving machine ever devised for use in the composing-room —

THE MILLER SAW-TRIMMER

A machine that is a saw, a trimmer, a gauge and a miter and angle machine for wood, brass, copper and type-metal. Saws and trims simultaneously, miters, mortises, makes plate bevels and scores of other things, always reducing its *entire product to point measurement.*

Worth knowing about. Send your address to

**Miller Saw-Trimmer
Co...Milwaukee, Wis.**

**STANDARDIZING
EVERYTHING**

MILLER SAW-TRIMMER CO.
MILWAUKEE, WIS.

THE HALL-TAYLOR CO., MILWAUKEE

THE Cheltenham Family

Showing Lifelike Portraits of Different Members of this Celebrated Family

Cheltenham Oldstyle

Cheltenham Italic

Cheltenham Wide

Cheltenham Bold

Cheltenham Bold Italic

Cheltenham Bold Condensed

Cheltenham Bold Condensed Italic

Cheltenham Bold Outline

The Largest Type Family Ever Brought Out—and it is Still Growing

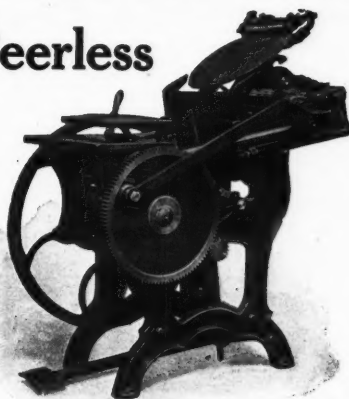
The use of the Cheltenham type faces imparts distinctiveness to printing and advertising display. The popular **Cheltenham Family** is shown in the new American Line Type Book, including specimens of the other faces of type and decorative material so popular with leading printers and advertisers

American Type Founders Co.

MAKER OF THE CHELTENHAM FAMILY

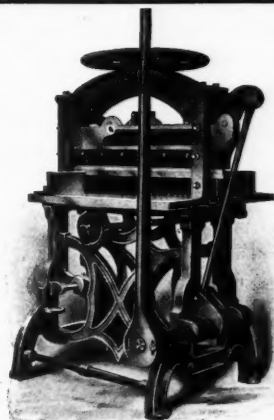
12 POINT OLD ENGLISH BORDER NO. 2

The Peerless Job Press



Efficient when price is forgotten.
A good press—not a cheap one.
Don't be penny wise and pound foolish.
Get your best money's worth.
Peerless is made ready—to "stay put"—more quickly than others.
Can be fed more rapidly than others.
These are the money-making features of a press.
No test like time. The Peerless has stood the test best.
Let's hear from you. You'll find it will pay.
At it twenty-five years. Six sizes.
Send to principal dealers for booklet.

The Peerless Gem Lever Cutter



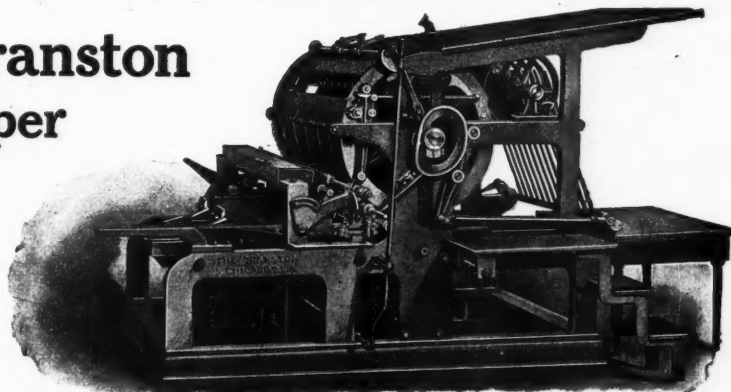
Superior in every detail
—compare it with others.
Superior leverage, cutting easily and returning easily, because of the perfect counterbalance, within the frame, out of way and saving floor space.
Not a back-breaking cutter.
Frame strong, heavy, doubly braced.
Knife-bar and knife thicker and deeper than other makes, insuring a true cut and long life, and avoiding deflection under strain.
Best construction—best material—best finish.
Four sizes—23, 25, 30 and 32 inches.
Over 8,500 Peerless machines in constant use.
Send to principal dealers for booklet.

For sale by the principal Dealers in the United States.

PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes

The Cranston Newspaper Presses



For the general run of newspaper and commercial work will meet all demands, the two sizes taking a seven-column folio and a six-column quarto without crowding. The material used and its careful construction render it capable of the highest speed consistent with good printing.

Solid, box-frame castings give the needed resistance for heavy forms. The press has air-springs, with extra long cylinders and adjustable plungers, tapeless delivery—wheels adjustable to size of sheet; simplex slider motion—the best; brake, rack-guard, iron feeder's-stand, adjustable feed guides, large form rollers, deep fountain, register-rack and segment, and rack and cam distribution.

The gripper motion is smooth and noiseless.

The tracks have solid ends with oil reservoirs; the track-steels heavy and dovetailed into the casting. The track is supported and held firmly in place under the impression by two heavy girt studs, resting directly on the girt.

The heavily webbed bed has steel runners and is also supported under the impression by two adjustable truck rollers.

Cast-steel driving gear and shoes are carefully cut and accurately fitted.

Studs and thimbles throughout are steel, hardened where necessary. The universal shafts are drop-forged steel.

A recent improvement makes it possible to easily and quickly remove or replace the form rollers.

The press is furnished with hard packing, wrenches, two sets of roller cores—one cast—and a complete countershaft.

The Cranston Improved Newspaper Press

Has the features above mentioned, and in addition a long register rack and segment—and a back-up motion, so arranged that it can be operated by foot pedal, when the belt is on the loose pulley and the press backed up at quarter speed.

This back-up should not be confused with the old-style back-up formerly used.

The new motion is an excellent feature, universally approved.

The foregoing are but a few of the good points of these presses. We ask you to examine them and see for yourself.

For sale at all houses of the American Type Founders Co., also Dodson's Printers' Supply Co., Atlanta, Ga.

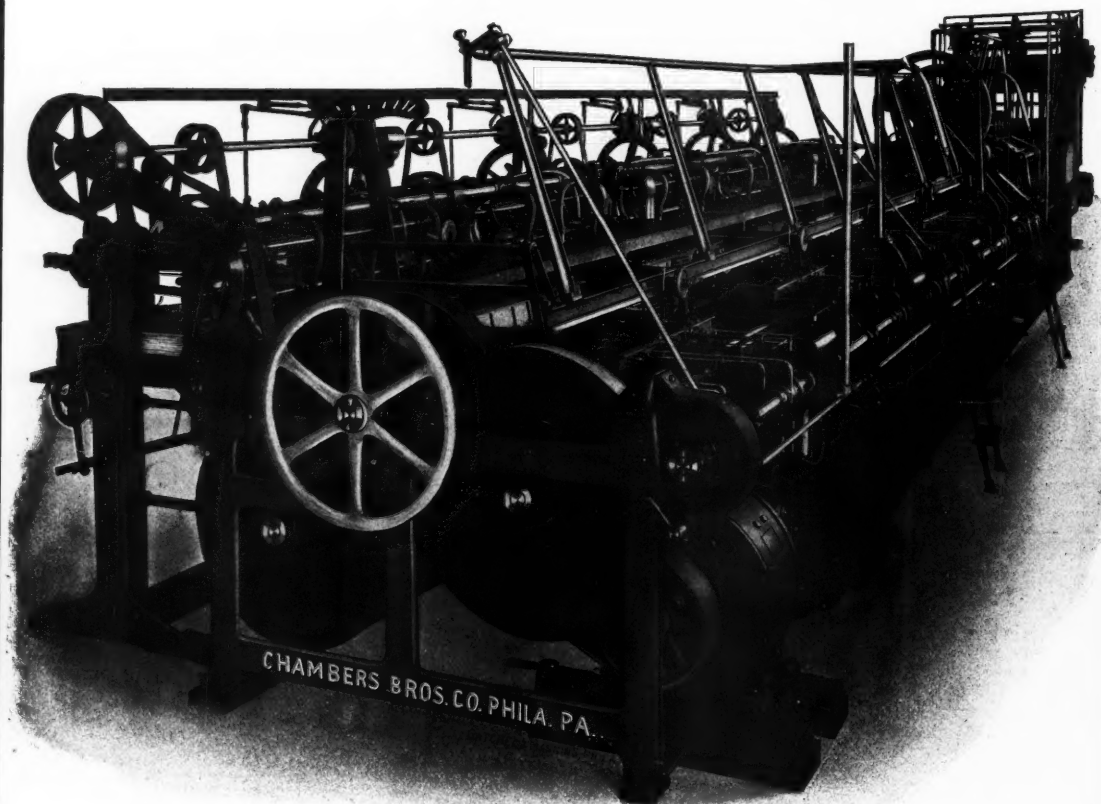
PEERLESS PRINTING PRESS CO., The Cranston Works, PALMYRA, N. Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes

The New Combination Machine

From 16 to 96 pages

From 16 to 96 pages



EIGHT KING AUTOMATIC FEEDERS

supply the sheets for this Folding Machine. From one to five wire staples in each magazine. The most wonderful combination of sheet-feeding and folding mechanism ever produced.

CHAMBERS BROTHERS COMPANY

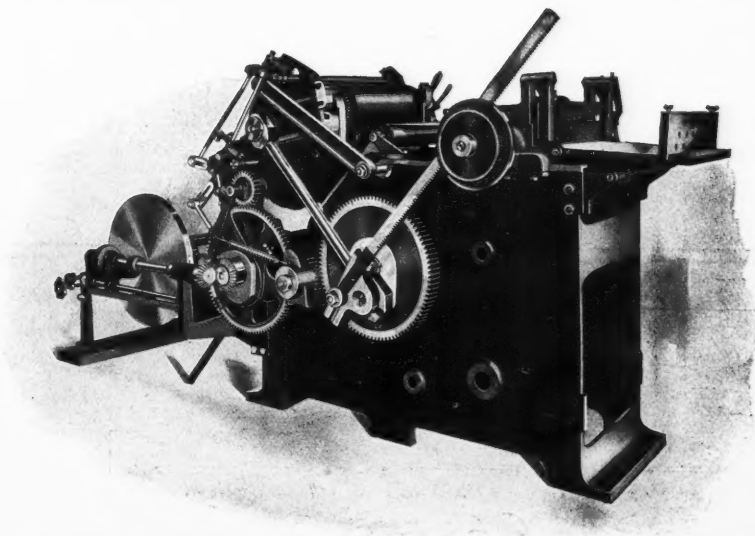
Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA

CHICAGO OFFICE, 59 WEST JACKSON BOULEVARD

Agent for Great Britain, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM

KIDDER PRESS CO.



THE NEW TWO-COLOR EIGHTH MEDIUM PRESS

The most profitable and most reliable Ticket Printing Press on the market.

It prints two colors on one side of the web and one on the other,

Numbers,

Perforates lengthwise,

Cuts the corners,

Cuts off,

Cross perforates,

Rewinds.

Slits,

By means of the Multiple Feed and Cut all the operations are repeated two or three times to each impression so that only one outfit is required for each operation and a product of 1 x 2 inch tickets, one color each side, of

100,000 per hour may be obtained.

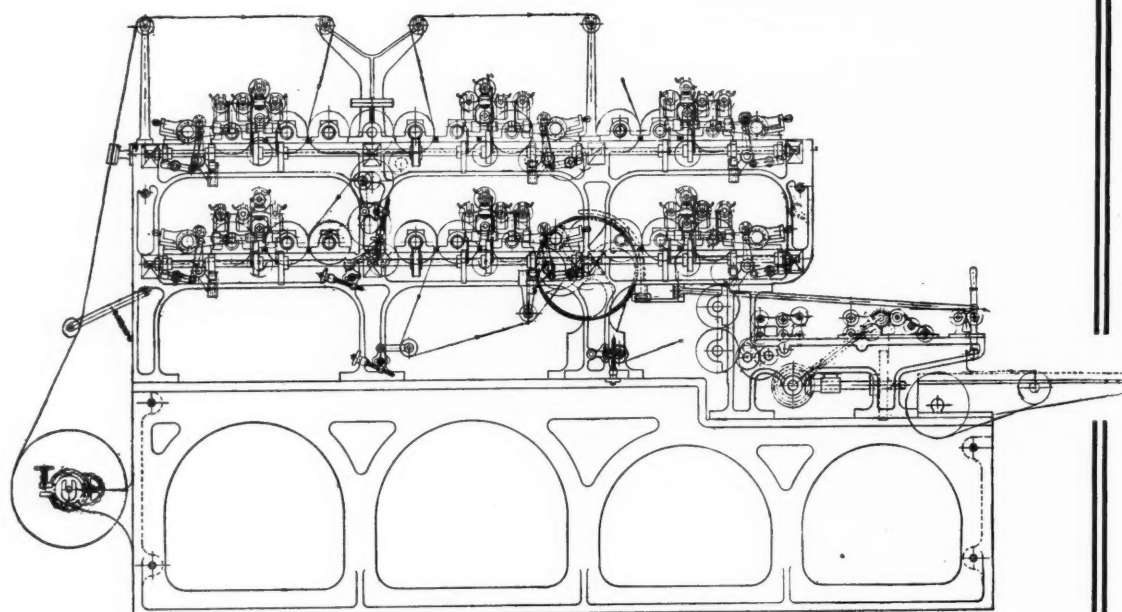
GIBBS-BROWER CO. SOLE AGENTS

150 Nassau Street

NEW YORK CITY

For Sale!

The Patent Rights or License of a Fast
Rotary Counter Check Book
Printing Machine



This machine will print in two or three colors, number with absolute accuracy, perforate, cut, fold and deliver from 500 to 800 books of 50 duplicate sheets, numbered in triplicate, per hour.

Machines of an earlier design in use in London (Great Britain), Niagara Falls (N.Y.), Melbourne, (N. S. W.). A machine exhibited in London, in 1904, at the Printers' Exhibition, was awarded the

GOLD MEDAL (Highest Award)

ALL APPLICATIONS TO BE FORWARDED TO PATENTEES

DAVID CARLAW & SONS

11 FINNIESTON STREET :: :: GLASGOW, SCOTLAND

The Fuchs & Lang Mfg. Co.

MACHINERY AND SUPPLIES FOR
LITHOGRAPHERS AND PRINTERS

29 WARREN STREET, NEW YORK
328 DEARBORN STREET, CHICAGO
150 N. FOURTH ST., PHILADELPHIA
44 HIGH STREET, BOSTON, MASS.
Factory and Machine Works
RUTHERFORD, N.J.



Owners of
EMMERICH & VONDERLEHR
MACHINERY

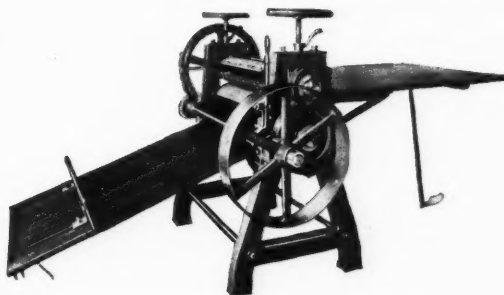
For High-Grade Printing

STILLSON HALF-TONE BLACK PRINTING INK

Have you one of our Art Portfolios?

To improve good printing 100 per cent
and poor printing 1,000 per cent

OUR ROLLER EMBOSSING MACHINE
is a necessity.



That Trade-Mark



Down in the lower right-hand corner has a significance. The "**Crescent**" is the name of the brand of composition that made the Bingham reputation and is the foundation of the house; hence, "**Established 1849**" is placed upon it. The five-pointed "**Star**" stands for Samuel Bingham, his son Leander K., the greatest Roller Maker and inventor of practical methods for roller-making of his or any day, and Leander K's three sons, the present generation. Embraced within the "**Star**," the initials "**B. B. Co.**" stand for the present corporation. The words "**Machine-cast Printers' Rollers**" round out and complete the circle, representing the progress from the time Samuel Bingham founded the business to date. Whenever you see this trade-mark, you are assured that it stands for the

"House - of - Bingham"

If you do not see it, the goods do not come from nor the advertisement represent the house Samuel Bingham founded.

This trade-mark is known the world over, and stands to-day for what the name of Bingham has always stood—**best** in rollers **yesterday, the day before and all years past** since rollers were used; **to-day, to-morrow and all years to come.**

DO NOT FORGET IT!!

Bingham & Runge, of Cleveland, represent the mark and are empowered to use it.

Herbert M. Bingham

BINGHAM BROTHERS CO.

FOUNDED 1849

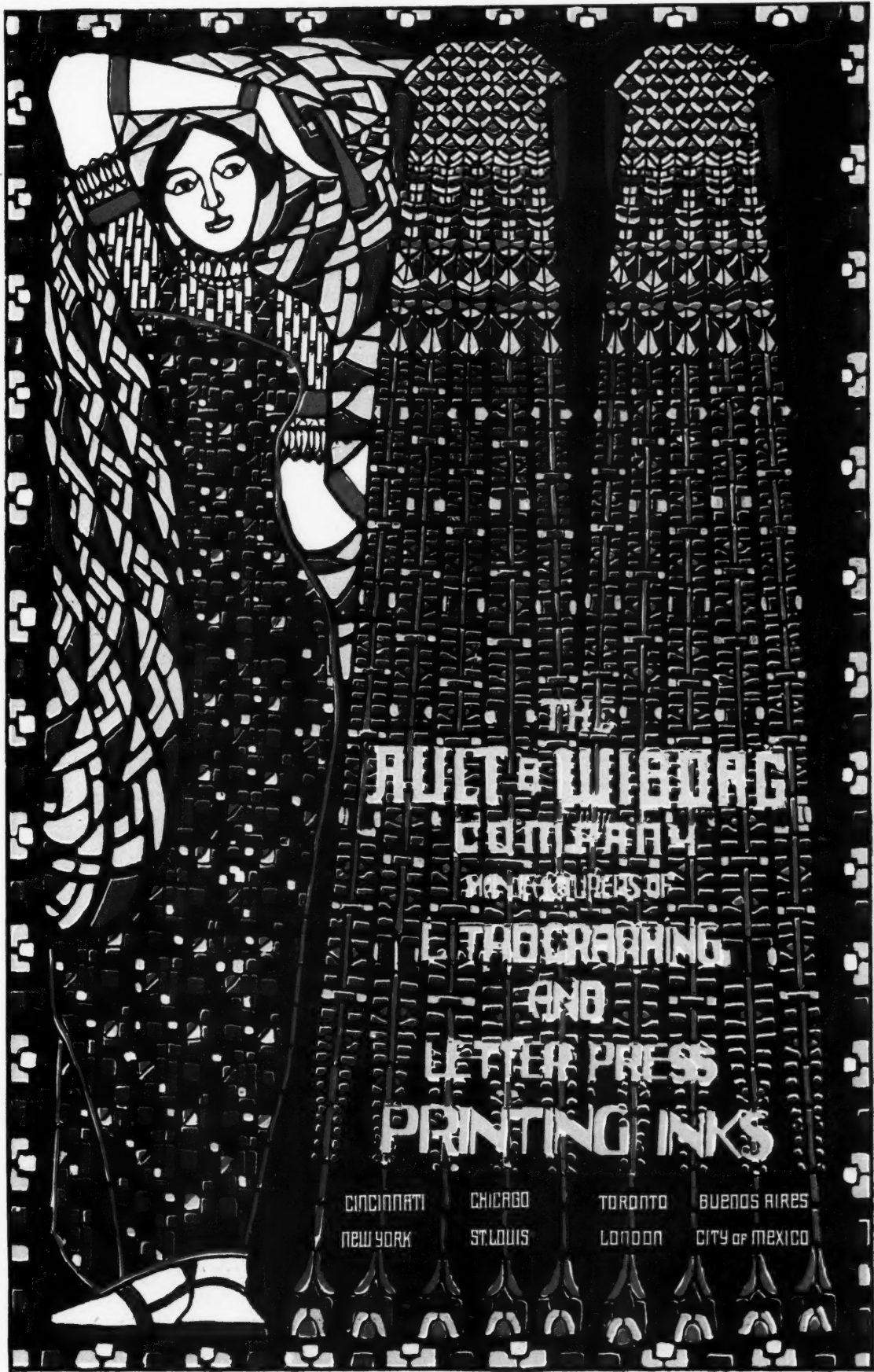
ROLLER MAKERS

NEW YORK - - - - - 406-408 Pearl Street

PHILADELPHIA - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland





THE
RUBT & WEIBAG
COMPANY
MANUFACTURERS OF
L. TADCRANNING
AND
LETTER PRESS
PRINTING INKS

CINCINNATI
NEW YORK

CHICAGO
ST. LOUIS

TORONTO
LONDON

BUENOS AIRES
CITY OF MEXICO

PARALOID (Patented.) The New Fluid that PREVENTS OFFSETTING

SUCCESSFULLY used by many leading printers. ✧ Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. ✧ Write us for detailed information as to its cost, application, etc. ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧

**NOTICE—Paraloid is Adapted for
Flat Bed and Rotary Presses**

Manufactured Only by : : : **The Ault & Wiborg Co.** CINCINNATI, OHIO
(Sole Licensees for America)

NO-WASH-UP A Boon to Lithographers and Letterpress Printers

For Either Cylinder or Job Presses

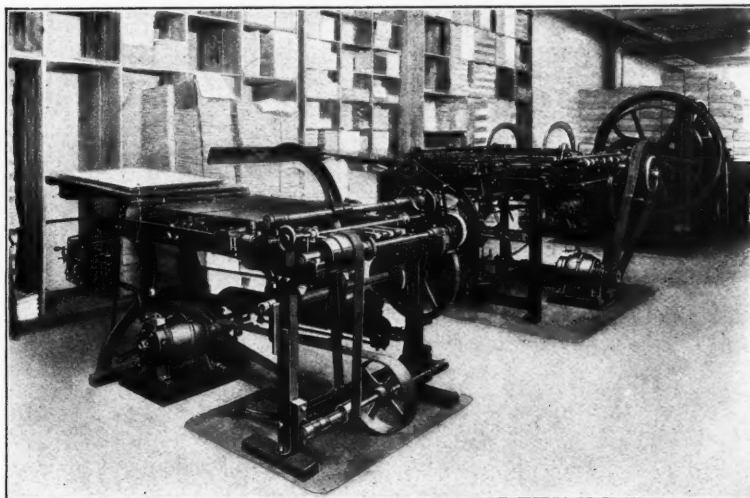
BY ITS USE the troublesome, tiresome and expensive operation of washing-up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. ✧ Write us for sample and give it a trial, **WHICH WILL CONVINCE YOU.**

In 75 cent and \$1.50 cans.

Manufactured Only by : : : **The Ault & Wiborg Co.** CINCINNATI, OHIO

Sprague Electric Company

DIRECT-CURRENT ELECTRIC MOTORS
OF SUPERIOR DESIGN AND CONSTRUCTION



Modern Bindery—Sprague Electric Motors operating Folders, Smashers, etc.

FIRST-CLASS WORK CAN NOT BE DONE WITHOUT **FIRST-CLASS APPARATUS**

By using Sprague Electric Motors there is a saving of power expense, and this saving can be devoted, if desired, to improving the quality of the work. Sprague Electric Motors are first-class in every respect. Write for a copy of Bulletin No. 2214.

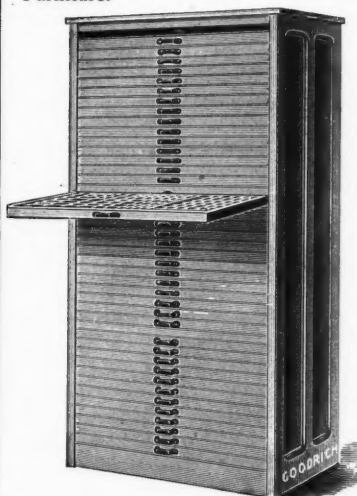
General Offices
527-531 West 34th Street
NEW YORK CITY

BRANCH OFFICES IN
PRINCIPAL CITIES

GOODRICH COMPACT CABINETS

36th
Year

Ask about our line of Sectional Cabinets and the finest line of Printers' Wood Goods now made. Get your name on our mailing list and keep posted on up-to-date Printers' Furniture.



40-Case Cabinet, with case from top placed in GOODRICH CASE-RESTS ready to set type from.

See that CASE-REST and Copy-Drawer?

Not found in any other make of cabinets.

Twenty-five Cases besides a Copy-Drawer with Case-Rests, all in a total height of 43 inches.

The Goodrich Cabinets

are well made and beautifully finished in Golden Oak, or any modern finish (to order).

Constructed with Patent Flat Steel Runs, originated by us.

All of our Cabinets are equipped with NEUBRAND Cases, California Job, or other pattern.

Ask your dealer for GOODRICH COMPACT Cabinets and take no other. Or, write the factory.

Prices, including the CASE-RESTS, no more than others without these features.



25-Case Cabinet, with Case-Rests.

THE JAMES E. GOODRICH CO.

Dept. B, GENEVA, OHIO, U. S. A.



**Use the
Star Brand
of
Printing
Inks.**

Red Star Label.

Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.



F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.

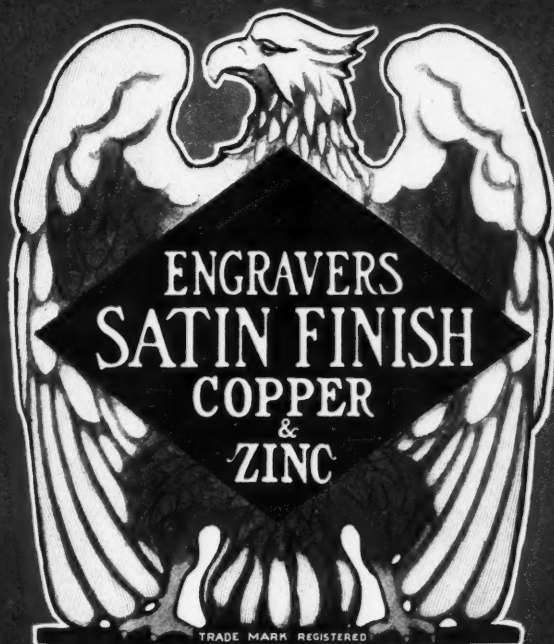
The Largest Electrotpe Foundry on Earth - - - - -
- - - - - An Engraving Plant Equal to Any on Earth

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-427 Dearborn Street Chicago

IF YOU are a buyer of Engravings you should have our *Revised Scale of Prices*, the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated. Use your letter head in writing for the scale and samples of our work.

THE AMERICAN STEEL AND COPPER PLATE CO.



Charcoal
Dragon's Blood
Etching Ink
Printing Frames
Engravers'
Supplies

Branch Office
358 Dearborn Street
Chicago, Ill.

Special Attention
Given to
Foreign Orders

Correspondence
is invited

Cable Address
"Manpi"
New York
W. U. Code

116 NASSAU STREET, NEW YORK, U. S. A.

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

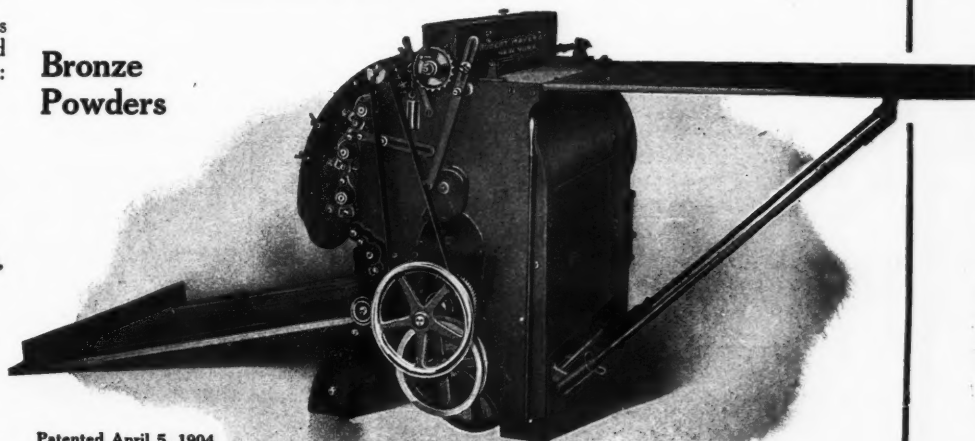
GUARANTEED IN EVERY RESPECT

OTHER specialties
manufactured and
imported by us:

Reducing Machines,
Stone-grinding
Machines,
Ruling Machines,
Parks' Renowned
Litho. Hand Presses,
Steel Rules and
Straight-edges,
Lithographic Inks,
Lithographic Stones
and Supplies.

Sole agents for the
United States and Can-
ada for the genuine
Columbia Transfer Pa-
per — none genuine
without the water-mark
on every sheet.

**Bronze
Powders**



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Factory — Hoboken, N. J. San Francisco
Chicago Office — Monon Bldg., 324 Dearborn St.



SOLE EXPORT AGENTS
FOR

American Writing Paper Co.

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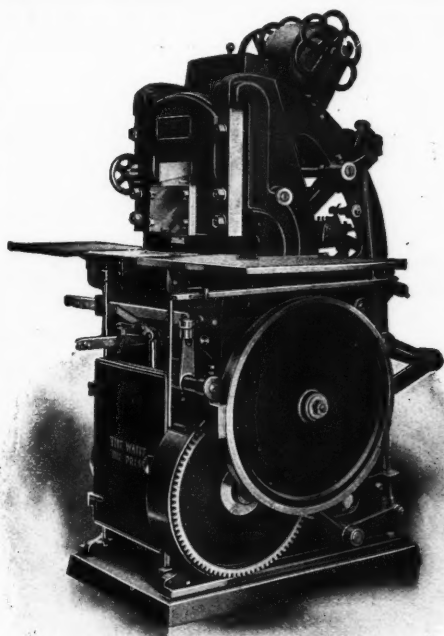
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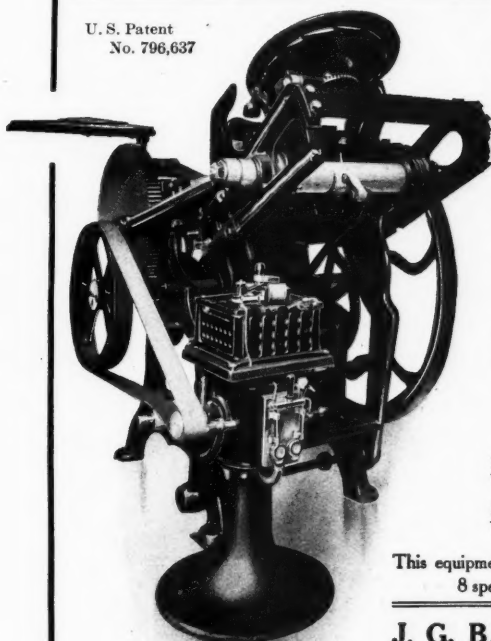
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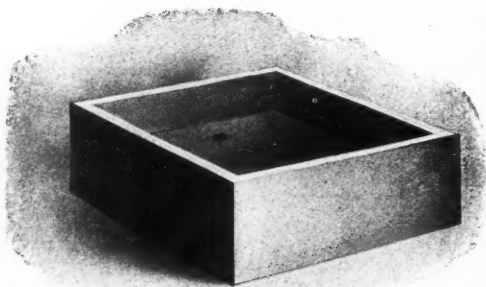
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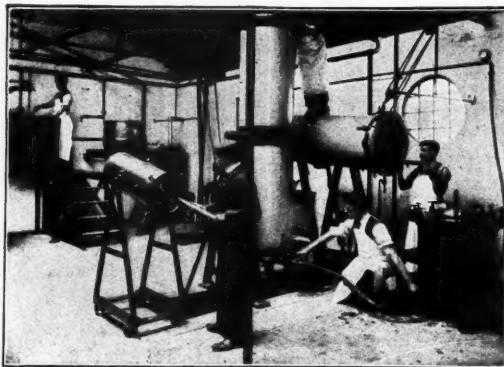
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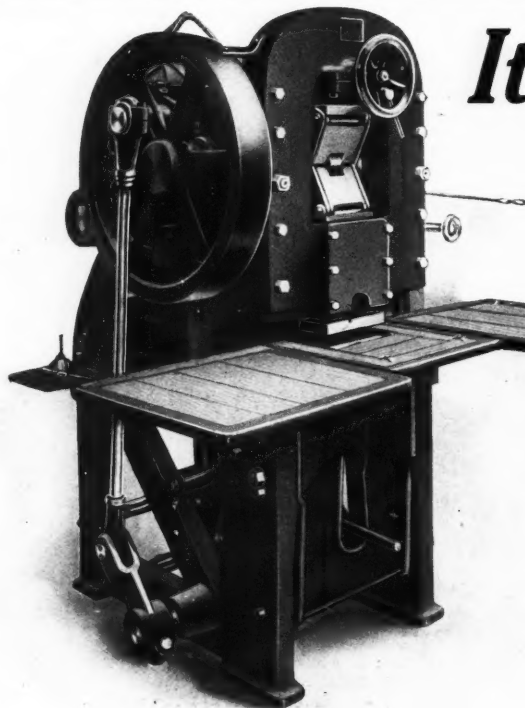
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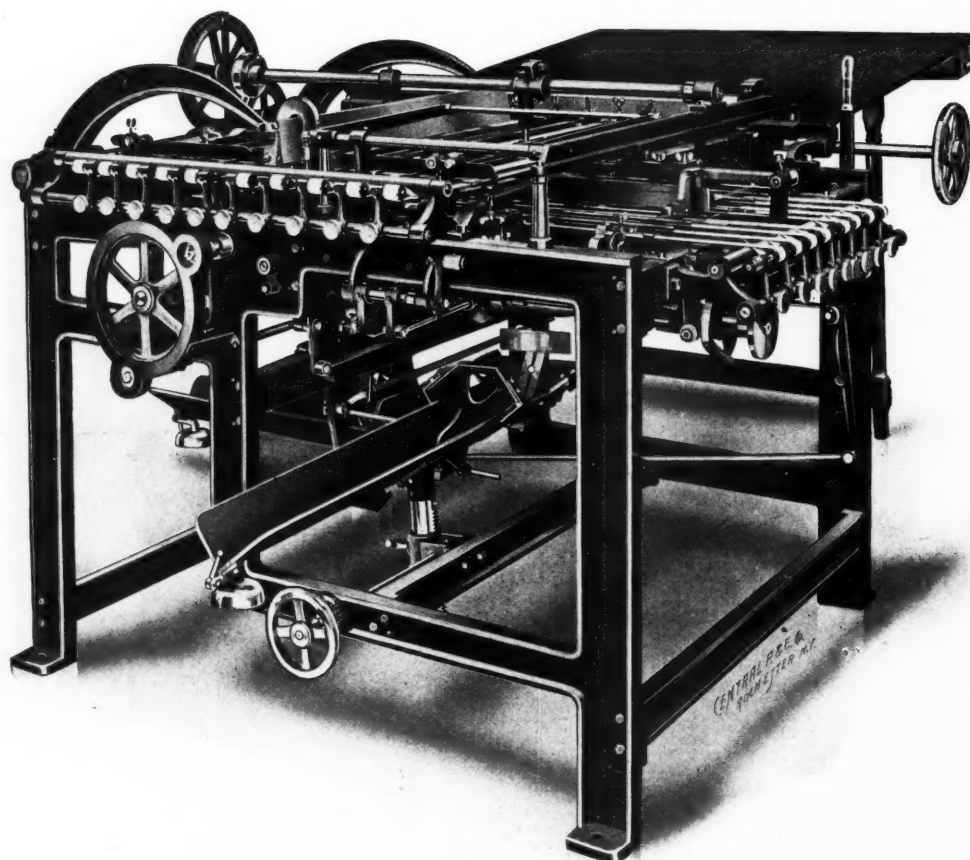
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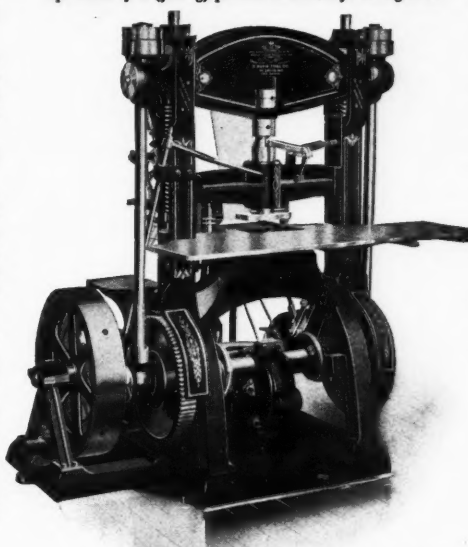
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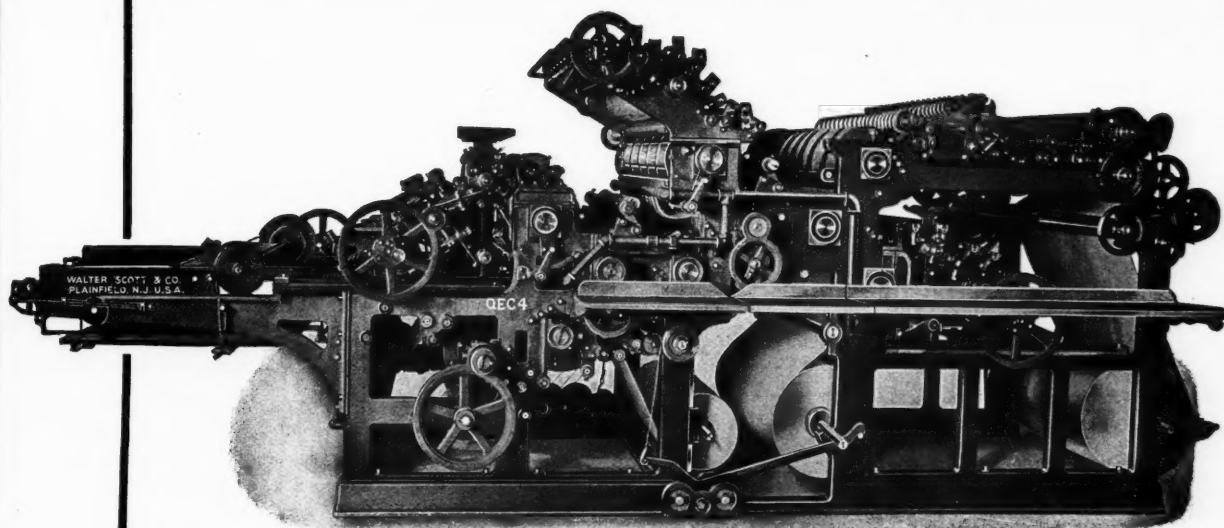
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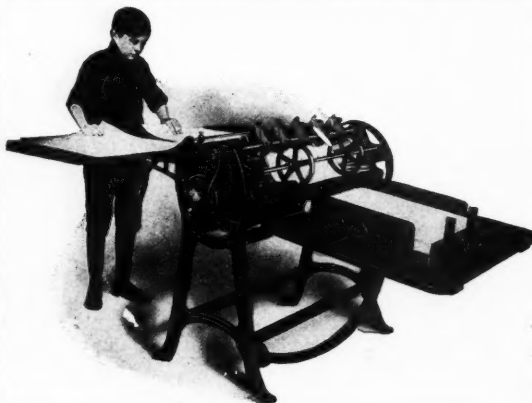
Does everything any other Perforator will do, and does it Quicker and Better.

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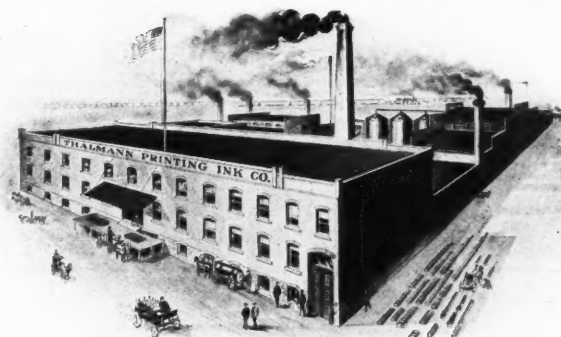
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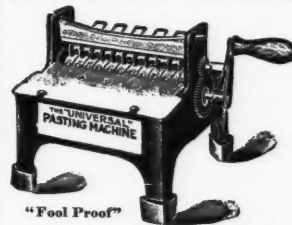


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That leads from darkness to the perfect day!
From darkness and from sorrow of the night
Go morning that comes singing o'er the sea!
Through love to light! Through light, O God, to Thee
Who art the love of love, the eternal light of light!

Richard Watson Gilder





THE LEADING TRADE JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES

VOL. XXXVIII. No. 6.

MARCH, 1907.

TERMS { \$3.00 per year, in advance.
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THE PIONEERS IN AMERICA OF ENGLISH COLONIZATION.

BY A. DENISON DART.



AS the time of the ter-centennial celebration approaches, it is interesting to recall some historic facts leading up to, and antedating the Jamestown settlement of 1607.

On April 27, 1584, two small barks under command of Captains Amadas and Barlowe sailed from the west coast of England, "well furnished with men and victuals," to take possession, on this continent, of all the land from Nova Scotia to Florida granted to Sir Walter Raleigh by Queen Elizabeth.

After an uneventful voyage of about three months the vessels entered Pamlico Sound at New Inlet near Cape Hatteras, and proceeding in a northerly direction anchored off Roanoke Island, North Carolina. Here for the first time the flag of Old England was unfurled to the breezes of the New World, and the country called "Virginia," in honor of Elizabeth, the virgin queen.

Subsequently in his report to Sir Walter Raleigh, Captain Amadas says, "which being performed (i. e., possession taken), according to the ceremonies used in such enterprises, we viewed the land about us, being where we first landed, very sandy and low toward the water-side, but so full of grapes as the very beating and surge of the sea overflowed them."

No attempt was made at this time to establish a permanent settlement, and after exploring the island and adjacent lands for a period of two months the company returned to England with

many specimens of native woods, fruits, potatoes and tobacco, all of which were unknown to the people of Europe.

Two friendly Indian chiefs, Manteo and Wanchese, accompanied them, with the understanding that they were to be returned the following year.

It is recorded that while Sir Walter Raleigh was enjoying the new-found luxury of tobacco, his valet entered the room carrying a pitcher of water, and seeing smoke around his master's head and issuing from his mouth, emptied the water over him, thinking he was on fire. The history of that time also tells us that Sir Walter was the first to plant potatoes in Ireland.

The entire trip had been a pleasant one for these early explorers. Hatteras had been kind to them; the Indians friendly, and glad to see the white man; the streams abounded in fish, clams and oysters, while deer and game and birds were plentiful in the forests, the climate of Roanoke delightful, and taking it altogether they thought they had discovered the "Paradise of the world." Under such conditions it was not strange that a new and larger expedition started for Roanoke the following spring under command of Sir Richard Grenville, with seven vessels and over two hundred men, including the two Indian chiefs. They reached the island in July, and with the farming utensils which they brought commenced tilling the land, planting seeds, etc. They built a star-shaped fort, called by them the "New fort in Virginia," placing the dwelling-houses within the enclosure. Sir Richard Grenville then returned to England, leaving 107 colonists under command of Ralph Lane, promising to return soon with men and provisions. This help failed to arrive when

expected, and the whole company, many of whom were sick, returned to England with Sir Francis Drake, the great sea rover of the day, who appeared off the coast with a fleet of vessels. Thus ended the first attempt at English colonization in North America.

Two weeks after their departure Sir Richard Grenville arrived, bringing the men and supplies he had promised. Finding the fort and houses deserted, and wishing to hold the land for England, he left fifteen men in charge with provisions for two years and again returned home.

this little stranger, calling her "The White Doe." It was soon found that many more things were needed to make permanent their home in a new land than they had provided. What the former colonists had not taken home with them, the Indians had destroyed or carried away, and at their earnest request, their leader, Governor White, grandfather of Virginia Dare, reluctantly decided to return to England for the much needed supplies of farming utensils, seeds, household furniture and provisions, hoping to be with them again the following spring. Ananias Dare, his



Chiarotone by Inland-Walton Engraving Co., Chicago.

HAYES BARTON, BIRTHPLACE OF SIR WALTER RALEIGH.

It is believed that these unfortunate men were murdered by some roving Indians, for when the next expedition arrived, a few months later, the bones of human beings were found scattered around the houses, and deer feeding among the unmaturing and ungathered crops.

During the summer of 1587 still another company of colonists left England under command of Capt. John White, consisting of men, women and children. Eleanor White, daughter of the Governor, and Ananias Dare, her husband, were members of this band. Shortly after arriving at Roanoke, Virginia Dare was born, she being the first child of English parents born in America. The grim old Indians and their dusky squaws are said to have gazed in wonder and admiration at

son-in-law, was appointed governor during his absence. It was agreed that if for any reason they had to leave Roanoke before his return, their destination should be cut deep into a certain live-oak tree, with a cross cut above the word if they were in distress, or forced to go against their will.

On reaching England White found the whole country alarmed and excited over the threatened invasion of her then powerful neighbor, Spain, with her so-called "Invincible Armada," and Raleigh, Grenville and Lane, the three individuals most likely to aid in the relief of the colony, were all members of the council of war.

Notwithstanding the troublous times, Raleigh and White fitted out three expeditions, two of which, owing to the war, never left England,

while the third, under White, did not reach Roanoke until 1590. Upon approaching the island they sounded a signal trumpet, but no answer disturbed the melancholy stillness.

The little band of colonists had departed, leaving only the word "Croatan" carved in the oak tree as a clew to their destination, but no cross above the word, showing that they had probably gone to the mainland with the friendly Hatteras or Croatan Indians. White determined instantly to go to Croatan, but a combination of unpropitious events defeated his wishes, and owing to

have names similar to those of White's colonists, and many old English words are in common use among them, as well as rudely formed utensils evidently of English origin.

On Roanoke Island two very interesting relics of these early colonists survive. One is the well-defined outline of the fort; the embankments in some places being nearly two feet in height, and the angles well defined. During all these years, the ground has never been under cultivation. The place is sacredly guarded by an association of ladies and gentlemen, called the "Roanoke Island



Chiarotone by Inland-Walton Engraving Co., Chicago.

SHERBORNE CASTLE, LONDON — HOME OF SIR WALTER RALEIGH.

violent storms, lateness of season and deficiency of food, the vessels were obliged to return to England.

The "Lost Colony," as they are now known to history, undoubtedly became incorporated with the friendly Indians. A historian living in North Carolina in 1714 wrote:

"The Hatteras Indians, who lived on Roanoke Island, or much frequented it, tell us that their ancestors were white people and could talk out of a book, as we do; the truth of which is confirmed by gray eyes and light hair being frequently found among these Indians, and no others." It is a well-established fact that the descendants of these Indians are at this day living in Robson County, North Carolina, where more than thirty families

Memorial Association," who have purchased twelve acres immediately surrounding the fort, and enclosed it with a substantial fence. They have also purchased over two hundred acres of adjoining property. Near the center of the fort they have erected a costly monument of North Carolina granite, bearing the following inscription:

"On this site in July-August, 1585-7 (O. S.), colonists sent out from England by Sir Walter Raleigh built a fort, called by them 'The new fort in Virginia.' These colonists were the first settlers of the English race in America. They returned to England in 1586 with Sir Francis Drake.

"Near this place was born, on the 18th of

August, 1587, Virginia Dare, the first child of English parents born in America, daughter of Ananias Dare, and Eleanor White his wife, members of another band of colonists sent out by Sir Walter Raleigh in 1587. On Sunday, August 20, Virginia Dare was baptised, Manteo, the friendly chief of the Hatteras Indians, had been baptised on the Sunday previous.

"These baptisms are the first known celebrations of a Christian sacrament in the territory of the thirteen original United States."

The Scuppernong grapevine shown in the photograph is believed to have been planted by these early colonists. It is still hearty and vigorous, covering over an acre of ground, and yielding annually a ton or more of grapes.

The little "beach ponies," which are still to be found running wild on the banks of North Carolina, are supposed to be descended from the horses brought over from England by the colonists. They are used by the members of the life-saving stations along that coast, where the stations are

gave to the queen who had honored and favored him, transferring to others all right, title and interest to the land in "Virginia." The State in which he first placed his little colony, who were the pioneers in America of English colonization, has rendered its tribute of respect and gratitude to the name of Raleigh by conferring it upon her capitol.

An interesting history of North Carolina, written and published in 1857, concludes as follows:

"And so, after the toil and suffering of years, the expenditure of much precious treasure, and the loss of still more precious life, the waves of Albemarle rolled as of old their ripples up the deserted island beach, and the only sound heard was that of the fitful winds as they sighed through the forests of Roanoke and broke upon the stillness of nature's rough repose. The white man was there no longer."

On the grounds of the Jamestown Exposition will be seen a reproduction of "Hayes Barton,"



Chiarotone by Inland Walton Engraving Co., Chicago.

FOUR-MASTER BEATING UP THE COAST.

often from seven to ten or twelve miles apart. The crew patrol the beach at night in light two-wheel "jumpers," drawn by these horses.

Sir Walter Raleigh was never personally engaged in further attempts to establish a permanent colony on this continent. He had already expended over £40,000 in the seven different expeditions fitted out between the years of 1584 and 1590, and the balance of his fortune, with his valuable services and experience as a soldier, he

the old home and birthplace of Sir Walter Raleigh; the accompanying photograph, recently taken, shows the building still standing in England, very much as it was when Sir Walter first saw the light of day.

The undertaking is in charge of the Daughters of the American Revolution, and it is safe to say that this quaint old colonial structure, which weaves so closely American and English ties, will be viewed with great interest.

Written for THE INLAND PRINTER.

THREE-COLOR PRINTING IN SMALL SHOPS.

BY N. S. A.

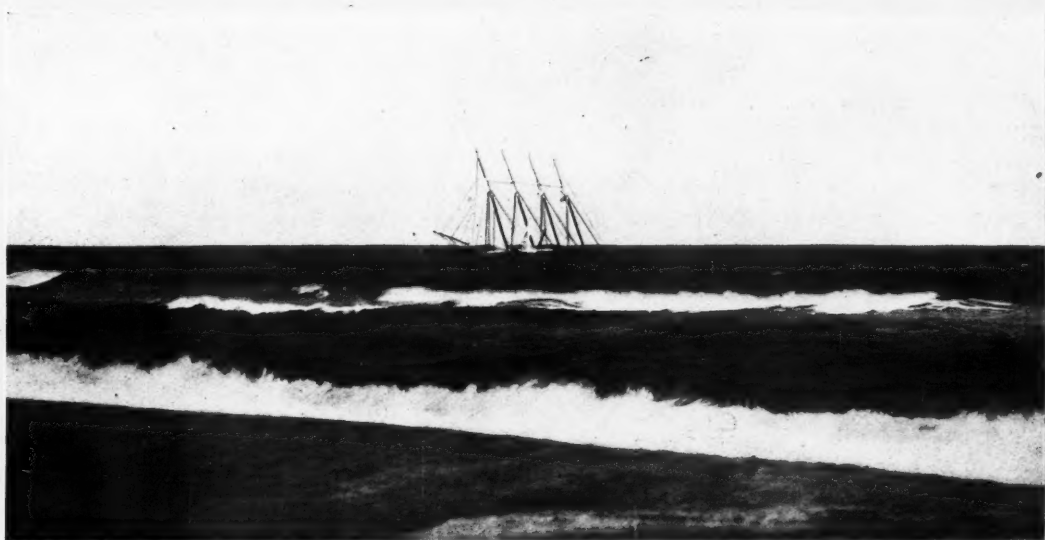


THE first number of *The Master Printer*, dated October, 1906, published in London, contains an article on three-color printing (written by an expert), which contains numerous features which are applicable to small printing shops.

The author does not specifically apply his deductions to the field of the country printer, yet

A single card will, however, be easier to manipulate.

"There are many letterpress printers in this country still who have not come to realize the enormous field for expansion which is at present open to them by their taking up the production of a new and attractive line of work by the assistance of the various three-color processes which are now upon the market. There is no doubt that variety in coloring is, for the purposes of effective advertisement, infinitely more effective than the matter-of-fact black. The public is



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WRECK OF THE FOUR-MASTER OPPOSITE ROANOKE.

in pointing out how the average letterpress printer, who has stuck to his blacks most tenaciously, can enter the new field of color-printing (new in reaching unoccupied fields of application), his advice is of special importance to the small country printer who is ambitious to do in his modest way a little of what has almost come to be considered the prerogative of the larger city establishments.

Of course the usual word of warning is *apropos*. No work of extra size should be undertaken, and until the printer is familiar with the various steps, its size should be small, so that the difficulties of register through the expansion or contraction of the paper are not accentuated, for it is obvious that a sheet ten inches wide will change its dimensions only one-half as much as a sheet twenty inches in width under the same moisture conditions; hence, a safety factor of large importance is to not attempt anything that is not of modest dimensions. Post-cards, etc., could be run four in a platen press to advantage. This will give some idea as to the starting size.

being gradually educated up to the appreciation of artistic color-schemes, and they will buy goods, whether they be blouses or biscuits, from a catalogue which shows exact reproductions in color, whereas in nine cases out of ten they will pass over the same article merely illustrated in black,

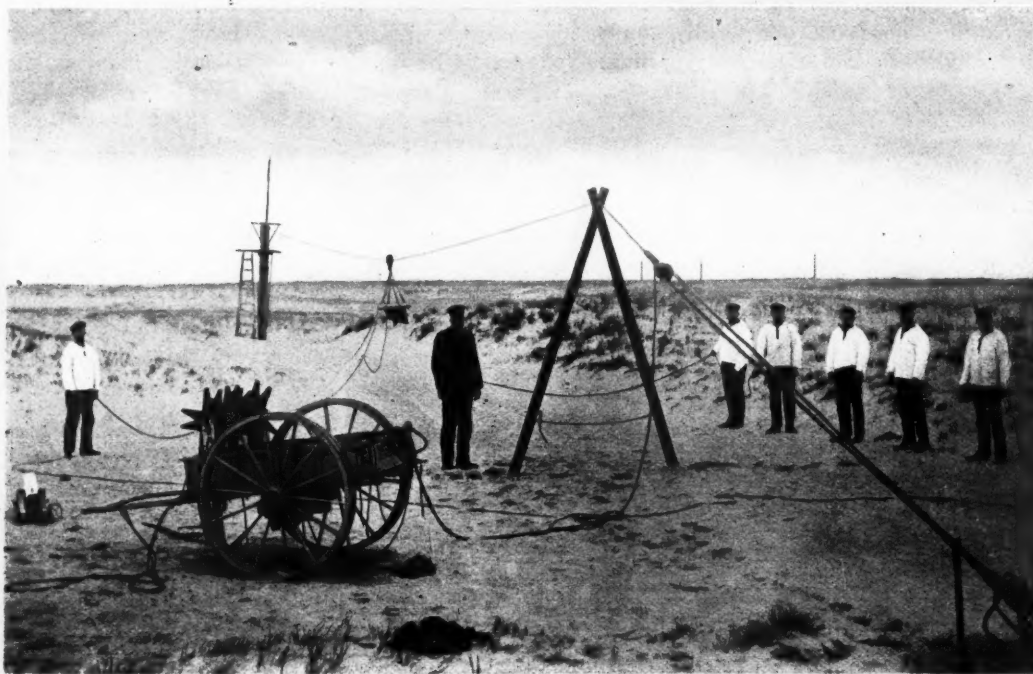


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HATTERAS LIGHT.

however well the representation may be executed. It is but a few years since lithography was the only method for colored illustration, but owing to the time required and the heavy expense involved, it was but seldom called into requisition for that purpose. Now the three-color process has created a demand—its own demand—and has placed in the hands of letterpress printers an

a set of blocks made. If the goods which it is intended to illustrate be small, let the block-maker photograph them direct; or, if that be impossible, have a sketch made, and instruct the artist to paint the picture at least twice the size that will be required, as much better results can be obtained by the photographer from a large original, owing to the reduction of the camera



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LIFEBOAT CREW AT DRILL ON BEACH OPPOSITE ROANOKE.

opportunity for extensions which a few years ago would have been regarded as chimerical. A little enterprise on their part will nowadays invest them with the power to turn out illustrated work of the highest artistic merit, true in colors, and at the same time an exact reproduction of the article to be represented."

It will be found best to leave the details of engraving, photographing, etc., entirely in the hands of some responsible establishment which will be able to do justice to the subject. However, the author's comments on the preparation of the copy are interesting, so they are repeated:

"We will suppose that our letterpress printer who has hitherto confined himself to the black, is disposed to try and see what sort of a job he can turn out in color, and that he either distrusts his machines, or they may happen to be fully occupied. Then, let him turn to his platen presses, and here we would remark that there is no class of machine more suitable for small runs. Having secured an order, the first consideration is to get

giving a much cleaner result. Also ask the artist to use pure colors, as they are more transparent, opaque colors reproducing much less satisfactorily, and rendering the effects obtained untrue. Chinese white should be used very sparingly, as this particular pigment is one of the principal causes of indifferent results."

A matter of importance is the selection of inks, which should be the same in quality and color as those used by the engraving house in pulling their progressive proofs. The yellow is printed first, the red second, and lastly, the blue. The blue must carry the greater part of the detail of the subject, but it should not, however, be run too heavy. If too much yellow is used, the greens will grow into disproportion to the other colors; too little will allow the blues and reds to predominate, again causing a lack of harmony. It is necessary, as the writer points out, to carefully follow the gradation of the progressive proofs. See that the yellow conforms to the yellow proof, the red and yellow combined to their proof, and

the three combined colors to the finished impression. Also, before running the red over the yellow, pull an impression on a separate sheet and compare with the single red proof so as to get these conditions right, as the red over the yellow can not be right if each color alone is faulty. The same caution applies to the blue. By noting these steps with care and doing them without haste practical results will be insured, that will be a delight to the customer and a source of pride to the printer whose ambitions lead to things beyond the commonplace. The entire article is so practical that it is given in extenso, interspersed by running comments here and there. Some Anglicisms have been turned into Americanisms, without, however, emasculating the vital and pertinent phases.

"The proofs from the engraver having been passed, try to obtain the same inks, as by doing so the difficulty of matching shades is avoided, but in the event of the color not quite corresponding, remember that the yellow is the most impor-

small quantity of the tricolor red will warm it; or, if too warm, then a tiny mite of the blue will bring about a colder effect. If the red be too warm, then the yellow will turn it scarlet, and the blue can be made colder or warmer by careful addition of the yellow or the red respectively. Having obtained the right shade of yellow, the printing of the engraving is simple. There is the engraver's proof to follow, and trichromatic ink being—or should be—pure ink, it runs very freely and works absolutely clean. If the ink picks the surface of the paper, don't add much varnish or reducing medium, as any such addition must reduce not only the strength of the body but the shade as well. A little warmth will greatly help matters, and we would remind our novice that the temperature of the room for colorwork should never be below 65 degrees—70 degrees is even better—and should always be kept even. Monday morning is always a bad morning for printing, especially in the winter months, and 'Monday morningish' is simply low temperature



Chiarotone by Inland-Walton Engraving Co., Chicago.

CREW READY FOR LAUNCHING LIFEBOAT.

tant working, and should there be any great difference in shade the other two colors will have to be altered, and it will be very difficult to match the finished proof. If, however, there be a difference, experience alone can give the machine man the requisite knowledge as to how to make the requisite alterations. But here a few hints will be of use. A fixed rule is only to use the three colors in altering any one. If the yellow be a shade too pale, then the addition of a very, very

and rollers unkind. This is easily proved by the smooth way a job will run at the end of the week, when everything is warmed up, and warmth, though important in black printing, is absolutely essential to good colorwork.

"If, however, the ink does pick up the enamel, a very small quantity of a jelly sold by ink makers under various names should be added, but if the paper be too new or the surface too soft, it will be more satisfactory to substitute a more seasoned

make, or with a harder finish, as this will save trouble all through the job.

"Twenty-four hours should be allowed to pass before the red printing is attempted; the yellow will then be just ready for taking the ink. One should not be too dry or too moist, but should have just a suspicion of tackiness. If it be too dry, the next color will not pick up, but will 'run up'; that is, it will form small spots of solid color all over the color upon which it is superimposed; if too moist it will mix, and cling to the block and give hopelessly dirty results. If a job is required to be worked off very quickly,

double-demy size, is seven hundred per hour. Of course the more modern machines, with improved inking and delivery apparatus, are a great help, but do not be afraid of attempting a job if the presses register. Try what can be done with your old presses, and if successful — as you surely will be — and work increases, the question of new machines can then be gone into. But this article is for the black printer, and if we induce such a one to venture on colorwork we shall have accomplished our aim. For we are certain that three-color work has come to stay, and that it is as yet only in its infancy."



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BEACH PONY, DESCENDANT OF THE STOCK BROUGHT OVER BY THE EARLY ENGLISH COLONISTS.

and the ink not drying seems likely to delay the work, it will be necessary to assist the drying. The most efficacious medium to use for this purpose is the best copal varnish, which will not interfere with the shades of color. But it is better, if possible, to avoid additional dryers, as they are apt to cause the work to dry glossy, and a hard, shining effect is to our idea quite inartistic.

"The progressive proof will give the exact strength required, and the third color will present no difficulties if the proofs have been strictly followed, and the finished picture should equal, if not surpass, the engraver's.

"Do not be ambitious for a large output per day. The speed for color-printing, as compared with that for black work, should be twenty-five per cent less, or waste will be heavy. The register is very important, but we know of a Wharfedale machine, twenty-five to thirty years old, doing really good colorwork. The work is printed and taken off by hand, and the average net output,

THE STEAM TURBINE'S PHENOMENAL DEVELOPMENT.

In all the history of engineering enterprises nothing approaches the rapidity of development that the steam turbine has undergone.

A recent report of the Parsons Turbine Company, Limited, stated that the indicated horse-power of this type of engine, in use and under construction, is upward of two million, not counting the marine uses. In the last year the Company's works turned out 36,500 indicated horse-power.

The first Parsons engine of this class was constructed in 1884. It developed twenty horse-power at a speed of twenty thousand revolutions per minute. Sir William White, in a recent supplement to the *London Times*, further reports that now we have turbines of ten thousand horse-power installed in generating stations on land, and the latest Cunard steamships now building are to have single engines of seventeen to eighteen thousand horse-power. Sir William further says, "Within five or six years of the real start with turbines for marine propulsion, the enormous aggregate of nearly nine hundred thousand horse-power of these machines is in use or in construction."

Written for THE INLAND PRINTER.

TYPOGRAPHIC STYLE.

BY F. HORACE TEALL.



MORE reasons might be found for variations in style by various printers than any one has ever thought of. It takes no very deep thought, however, to determine that differences are inevitable, for that is true in every department of human activity. From the point of view of the typesetter or machine operator this is unfortunate, because he

ones* come to us at the same time, one simply the work of a single author, and the other containing a code showing the joint conclusions of a number of men who should know such things as well as any one.

Each of these two books acknowledges the fact that it does not give in all cases the form that must be right, but it is to be presumed that their makers intended carefully to choose in each instance the form they thought better than any other. Here we find the weakest phase of all such work exemplified, for each of them contains items that must have been copied from others almost



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NAGS HEAD, OPPOSITE ROANOKE.

often, after learning one sort of practice, has to unlearn it and learn a new one on going to another place to work. Worse yet, economically, is it for the employer, for frequently much valuable time must be lost in making the work conform to his standard, by correction in proof and in type. Where an office has a practically permanent force of workmen, of course, the trouble is much less than in places where continual changes occur, but no printing-office is entirely without this bugbear. Can any place ever be so? Probably not; but much can be done by way of improvement.

It was in course of commendable effort toward improvement in working conditions that the Chicago Society of Proofreaders had one of its members prepare a comparatively full style-book, which, after much discussion and emendation, was printed and offered to the public at a very moderate price. This was, so far as we know, the first style-book published for general use. It was naturally followed by others, and now two new

thoughtlessly, and this can never be done in producing the best guide in this or any other connection. Therefore we can not truthfully say that either of these works is the best, or even as a whole better than any other one of the few that have been published. Indeed, even with its inclusion of a number of absurdities, the work of the Chicago Society of Proofreaders is in many ways better than either of these two, especially in the number of questions for which some answer is given, which exceeds that in either of the two. The Vest-pocket Manual is better yet, as far as it goes, but it does not contain nearly as much matter, and some of it is not typographic. A very good style-book is "The Typographic Style-book: a manual of rules for preparers of copy, compositors, and proofreaders," by W. B. McDermut.

* The Magazine Style-code, by Leigh H. Irvine. The Crown Publishing Company, San Francisco, Cal. Price 50 cents.

Manual of Style, published by the University of Chicago Press, Chicago, Ill. Price 50 cents net, 56 cents postpaid.

It would not be difficult to find fault with many things in any or all of these style-books, but every item in the faultfinding would be liable to similar criticism, and therefore it seems wiser to consider the subject only in a general way, with a few exceptions, mainly of faults that are so common that some of them may even become established as the best usage.

One rule that is good for a limited application has been copied into nearly all collections, and its application extended absurdly. It is this, as

include paris green, etc., and in this it is right, for Brussels, Brunswick, Naples, Paris, etc., are in these phrases, or any other use, not names whose origin has become obscured, nor are they derived from proper names. They are the proper names themselves, unchanged in any way, and the capital letter is called for as much as it ever is. The use or non-use of the capital in Bohemian, Philistine, etc., depends on the presence or absence of direct reference to Bohemia, Philistia or the Philistines, etc.



Chiarotone by Inland-Walton Engraving Co., Chicago.

WRECK ON THE SHORE OF ROANOKE.

stated by McDermut: "Words of common usage derived from proper names should not be capitalized." Irvine gives no rules for capitalizing, but depends on an alphabetized list of examples, of course for analogical application. Among the examples shown by both of these writers are brussels carpet, prussian blue, paris green, turkey red. By analogy this would give also brunswick black, naples yellow, and a great many others in this ridiculous form. The University Manual avoids this, except through misapplication of its rule, which is: "Use small initial letter for words of common usage, originally proper names, and their derivatives, in whose present generalized acceptance their origin has become obscured." Examples given are utopia, bohemian, philistine, titanic, platonic, quixotic, bonanza, china, morocco, guinea-pig, boycott, roman (type). It does not

This matter of the use or non-use of capitals has always been confused, and seldom reasonably systematic, in English literature. The fact is that almost everybody violates, in varying degrees, the universally accepted rule that every proper noun begins with a capital. It is so largely because there is no universally accepted understanding of what constitutes a proper noun. Gould Brown had ample justification when he wrote that "the innumerable discrepancies in respect to capitals which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point." This was true then, always has been true, and always will be true until some one covers the ground more fully and more systematically than any one has done as yet. So much is said about capitalizing because practice



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LARGEST SCUPPERNONG GRAPEVINE IN THE WORLD.

Believed to have been planted in 1585-7 by Sir Walter Raleigh's Colonists.

varies so much as to make it the most appropriate exemplar of the general lack of consensus. It serves to show that no style-book made to suit the usage of one printing-office can be very generally serviceable, unless to people who are satisfied to be mere imitators.

It is still a moot question whether really good work demands codification of styles or not. The best work the present writer has ever seen, for uniformity of style, was done in an office where no style-card was ever made. This was so because the head proofreader had the matter very thoroughly under command, no one ever questioned his decisions, and they were so consistent that nearly every man in the office understood them in the same way, and thus the subject was so simplified that practice was reasonably uniform, without much correcting to make it so. This could be done by comparatively few proofreaders, and by them only when allowed full authority, which is not often done.

For any one who chooses to adopt decisions simply because they are made by certain persons, the University of Chicago Press publication will be most useful. For those who wish to exercise their own reason, and desire to know what others think, the most advisable procedure seems to be the collection of all such publications or a number

of them, and a determination not to accept anything merely because some one else does, without assurance that it is widely accepted or acceptable.

Written for THE INLAND PRINTER.

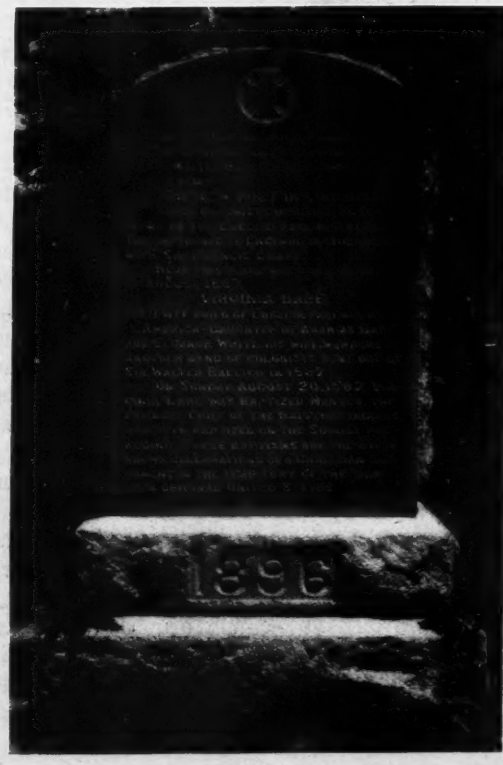
GAS ENGINES IN THE PRINTING OFFICE.

BY GEORGE RICE.



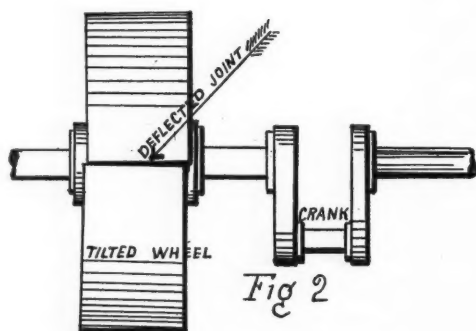
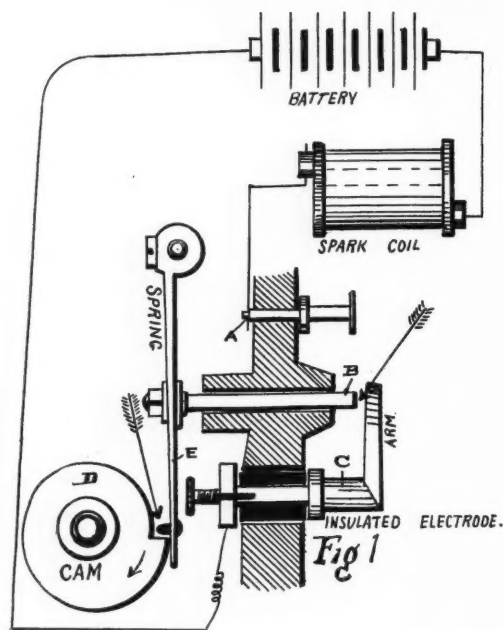
GREAT many gas and gasoline engines have been installed in printing establishments in the past few years, and it is well to consider some of the mechanical and electrical ignition problems which usually bother printers. The builder or agent installs the engine in the pressroom or other place where power is required, and likewise sees to it that the mechanism is properly adjusted and that some one is instructed how to run it. But one can not get properly posted on how to run an engine in a day, and the result is that after the erector departs, various difficulties are encountered, hence this intention to help out the printer who has had an engine installed.

The majority of stationary gas and gasoline engines found in printing service, for their power, depend upon the compression, ignition and explosion of the gases by a spark produced at the right time and place by means of electricity. Such a



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MONUMENT ON THE SITE OF THE BIRTHPLACE OF VIRGINIA DARE.

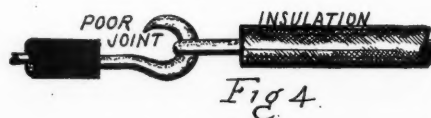
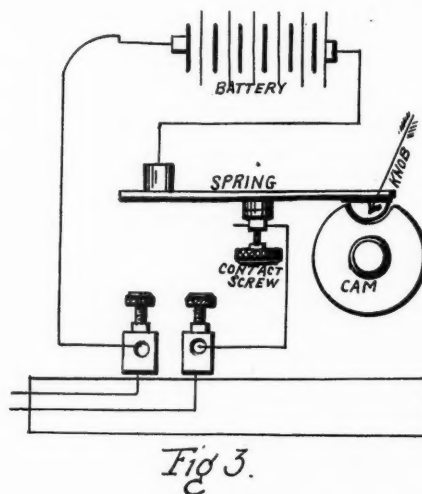


condition is shown in Fig. 1, wherein the parts are shown diagrammatically so as to exhibit a section of the cylinder of the gas engine with the usual sparking plug. In this type of ignition, the source of current is a battery of four to eight cells, which is connected to the engine, as is shown. Next in importance to the battery and in its proper connection to the spark plug of the cylinder is the spark coil. This device is constructed by winding a number of turns of medium coarse insulated copper wire about a soft iron core or center, which comprises soft iron wires tied into a bundle, with suitable heads at the ends. This core wire is of small size and serves to better the magnetic conditions of the coils. They are evenly and firmly wound and properly insulated between the heads mentioned. The current is taken from the battery along the wires shown to the spark coil and thence to the engine frame at A. In the Fig. 1 form of construction one follows the current along through the frame and the cylinder head to the movable electrode, or circuit

breaker B. This sliding rod derives its name from the fact that it has to be moved to and fro in the cylinder wall in the action of creating the spark, as will be noticed further on. From the sliding electrode, the current passes to the *insulated* electrode or spark plug proper, C, so-called because of the insulation of mica, asbestos, porcelain or other heat-resisting material represented by the dark portion surrounding the stem. It will be observed that the rod comprising electrode B passes through a hole, usually bushed with a graphite sleeve, in the cylinder head and that the outer end of this rod is fastened to a flat spring in any suitable manner. The object of this spring is to keep the sparking arm of the insulated plug C and the inner end of the sliding rod separated, and so long as the separation is maintained there is no passage of current.

The cam D, usually known as the "snap-cam," is revolved by the engine, and as soon as its largest radius has moved the spring E, so as to carry the attached rod B into contact with the arm of spark plug C, current will pass between them, as there must always be a *complete* circuit in electrical wiring connections to permit the flow of current.

The arrangement shown is such that the current finds its way back to the battery, continuing so long as the circuit is unbroken. When the



recess in the cam D is reached, the spring E is *suddenly* released and the circuit is abruptly broken by the bearing end of the spring slipping off the cam projection, thus causing the end of the sliding electrode B to break the circuit at the arm of the spark plug C; if this abrupt breaking of the circuit through the extra current induced by the spark coil creates the necessary spark between the two points at the moment they are separated, the gas is promptly ignited and the resulting explosion pushes away the piston so as to rotate the engine shaft. This is repeated once for each four revolutions in the "Otto," or four cycle, engines which are ordinarily used.

There are frequently reasons why poor service results even when the connections of the sparking device are all right. In a certain printing-office a gas engine failed to give good service on account of the untrue condition of the rim joints of the large fly-wheel, which also carried the driving belt. The four sections were found to be offset at their meeting faces, somewhat as represented in Fig. 2, resulting in a wabbly wheel. This trouble was overcome by taking the sections apart and filing down the uneven faces at the joints, so as to make the rim flush on its sides and periphery. By thus filing off high places and skimming or building up low places with thin pieces of tin and cardboard, the sections were properly trued and the wobbling trouble cured. Such a condition, however, shows the poorest kind of manufacture. Fig. 3 is a drawing of what is known as the jump-spark system of ignition used in some types of gas engine, and is often found in use in printing-offices. The sketch is diagrammatic, and shows only a part of the mechanism. The trembler in such a system is very similar to the vibrator of the common, electric, house call bell. An induction coil is usually a part of the vibrator, as the "trembler" is also called, and the primary of the induction coil connects with the battery and the secondary with the spark plug of the engine cylinder. So as to properly direct the time when the jump spark shall operate, a cam is used which controls the circuit as shown. This timing cam is made with a recess so as to receive the knob of the circuit-breaking spring at the proper portion of the revolution. The flat spring is fitted with a little platinum rivet or adjustable pin and directly opposite on the top of the contact screw is a corresponding piece of platinum. The two are shown in contact in Fig. 3 and the circuit remains complete so long as the knob of the spring is in the recess of the cam. But the cam is constantly revolved with its shaft by the engine, the knob is periodically lifted, the spring moves with it, the platinum points are separated, and the circuit is broken. The general principle is some-

what similar to the operation of the cam and the sliding circuit breaker, shown in Fig. 1. When the circuit between the spring and contact screw of Fig. 3 is established, the high-pressure current jumps between the platinum points of the spark plug in the cylinder and this spark explodes the gases as already noted.

Sometimes one will find gas engines at a dead stop in printing-offices, due to the neglect of some little thing. In one case an engine of good repute, covered with dust and abandoned because "it would not run," the owners said, was on examination found to be all right so far as the mechanical parts of the engine were concerned. The wires were examined and one of the joints had been defectively made, as shown in Fig. 4. This crude connection was covered over with tape by a careless workman. The defect could not be seen until the tape was unwound, disclosing wires which were almost burned through, so that only a little portion of the original wires remained. A proper joint was made so as to carry the current without unnecessary resistance loss and the engine ran well after that.

Another form of defective wiring is often found, in which a joint is shown, as in Fig. 5, with a wire end projecting through the tape insulation. This end under the engine vibrations, etc., destroyed the steadiness of running by contacting with adjacent metallic parts of the engine structure. It required but a moment to clip off the protruding end of the wire with a pair of cutting nippers, thus curing an annoying trouble. Little defects of this kind may be found in nearly all shops where gas engines are in use. Sometimes the engine is struggling along with its bearings or guides hot and grating, due to lack of oiling. And, on the contrary, engines are found spattered over with oil at every movement of the crank, due to flooding of the bearings to an unnecessary degree with oil. As a rule, however, gas engines in print-shops are well treated, and when otherwise it is usually because the printer does not understand wherein he neglects to give the necessary attention.

BIG INTEREST AS A BAIT.

A number of New York daily papers lately have carried flaming advertisements of gold mining stock, some of which were worded plainly to promise as high as one hundred and sixteen per cent profit on investments. If the proprietor of any one of those papers should be approached personally by Hungry Joe, what answer would he give, if Joe in all seriousness addressed him thus: "Sir, standing over there is a man who, I know, has confidence in you. If you will give me an introduction to him (which he will accept as a voucher of my honesty) I will give you a thousand dollars, because I have a confidence game which I can work on him just as soon as I am creditably introduced."—*Ridgeway's.*

Written for THE INLAND PRINTER.

THE COMPOSITION OF AGENCY ADS.

BY RICHARD M. BOREN.

NO. III.—CASTING-UP.

IN this day the rule of thumb should have no place in the equipment of any workman, and least of all should the up-to-date printer be found using such uncertain methods; yet, out of a number of good printers recently questioned on the subject of casting-up, not one gave any very precise or methodical rule for the operation. To many compositors this matter of casting-up seems of so trivial importance — such a matter of course — that to ask one of them if he can cast-up would

be almost equivalent to asking him if he knows the case.

One printer, in speaking of the subject, said that he looked over the copy carefully and guessed at the type or space which would be necessary — which is an excellent and time-saving rule — if one is a good guesser.



GIVEN AWAY
UNION LINEN
HANDKERCHIEFS
For Names and Addresses

We the publishers of The Woman's World, have started out to increase our list of subscribers to TWO MILLION. We've got a million now. The other million names and addresses we must have right now. So we've bought 1,000,000 of these beautiful Union Linen Handkerchiefs. Last Trimmed Handkerchiefs and will give five of them absolutely free to every subscriber to The Woman's World who will send in the names of only THREE friends with her subscription.

Three of these expensive handkerchiefs are yours if you send on 20 cents a full year's subscription to this great magazine. The names of the great big prize for locking and postage on the handkerchiefs. You can keep the 20 cents back to you after you have read and enjoyed three months' sample copies of The Woman's World — if you aren't perfectly satisfied with the magazine. And you can keep the handkerchiefs.

Did you know of such an extraordinary liberal offer? All we want you to do is to help us in our great work by writing on the coupon below the names and addresses of three of your friends whom you believe we can interest in our splendid magazine.

And we make you a present of three of these beautiful Union Linen Handkerchiefs, 15x25 inch square, as a token of our appreciation.

Quick Action Necessary

You must act at once, for we must have these names from you right away, as this is the subscription season, and next month will be too late for us.

Don't put it off until tomorrow. Write the names in right now and slip the coupon in an envelope with 20 cents in stamps or coins wrapped in a piece of paper and you will be delighted with the handkerchiefs and, besides, have a grand magazine to read a whole year. You may read The

Woman's World
Three Months Free.

If you don't like it, remember, we design ourselves to return the full subscription price you have paid without a word of argument about it.

The Woman's World will open up a new world to you — of entertainment, mystery, fun, inspiration, good fellowship, and cheer — of pictures and poetry — of personal help in the everyday tasks of the home — dress-making, fancy work, cooking, etc.

It's the greatest, grandest and most warm-hearted magazine in the world. It contains every month the best thought, the most helpful, the most delightful and interesting articles and stories of all the world.

In addition to all this it brings you offers of **Hundreds of Dollars' Worth of Prizes** for the best designs for original fancywork. And each issue contains an original story, novel and comic complete. Cash Prize Contests, etc., etc.

The handkerchiefs we offer for new names are the dearest, prettiest Handkerchiefs ever seen. Just the kind to delight the feminine heart. They are edged with tiny lace, and beautifully hemstitched. We want every lady in the land to have three

Quick Action Necessary

Fill out this coupon at once and send it in with stamps or coins, and receive the beautiful handkerchiefs and the splendid magazine by return mail. Don't let someone else get in ahead of you! Don't put this off a moment, for this wonderful free offer may never appear again. Write quick!

Fill out this coupon at once and send it in with stamps or coins, and receive the beautiful handkerchiefs and the splendid magazine by return mail. Don't let someone else get in ahead of you! Don't put this off a moment, for this wonderful free offer may never appear again. Write quick!

CURRIER-BOYCE CO., Publishers
The Woman's World,
Dept. 00, 63-69 Washington St., Chicago.

Free Magazine and Handkerchief Blank.

Currier-Boyce Co., Dept. 00, 63-69 Washington St., Chicago.

Dear Sir: I enclose 20 cents deposit on Woman's World, and 8 cents for postage and advertising on 3 Free Handkerchiefs (20 cents in all).

Enter my subscription for Woman's World for one year, and if at the end of three months I am not satisfied with the Magazine, I will notify you to stop it and you are to return my 20 cents, thus giving me Woman's World 3 months free.

My Name _____
Address _____
Name _____
Address _____
Name _____
Address _____
Name _____
Address _____
Name _____
Address _____

Send Sample Copies to _____

For the above names I am to have 3 Handkerchiefs Free.

FIG. VIII.—COMPOSITION OF AGENCY ADS.



Women
Get Handsome Furniture FREE
On the Walker Plan

We want Secretaries everywhere—who, for a few hours a month of their spare time, acting as Secretaries for Walker Clubs—can furnish their homes complete with handsome furniture of all kinds.

They can also get wearing apparel—jewelry—silverware—rings—cutlery—in fact, nearly everything to furnish the home or to wear—just for a little of their time in interesting their women friends and neighbors in our Walker Clubs and acting as our secretary.

Make Your Spare Time Pay

You will be surprised to know how well you can make a little of your spare time pay acting as our Club Secretary in your neighborhood—and the members of everyone of your Clubs will be delighted with the WALKER PLAN of Household Economy when you explain it to them, and will enthusiastically join your Club at once.

Because, on the WALKER PLAN, every dollar buys double—for Club members, Walker Products, such as Foods, Preserves, Soups, Teas, Coffees, Soaps, Spices, Perfumes, Toilet Articles, etc., etc.—over 225 products in all—all manufactured or imported by us—are sold direct to Club members at prices as low as or lower than dealers charge—and for every dollar sent by Club members for these products, they receive another dollar's value in handsome premiums—furniture, wearing apparel, etc.

THE WALKER PLAN is truly the most economical way in the world for getting household supplies—such as are used in the home every day. Don't wait—write at once for our Big Catalogue and Secretary Proposition.

You will be surprised to know of our wonderful fair offer to Secretaries.

The handsome Morris Chair shown here is only one of over 1,400 handsome articles which you can get FREE for a little work as our secretary.

On a postal just say "Send me your Catalogue and Secretary Proposition."

Address _____

W. & H. WALKER,
Dept. B-36, Pittsburg, Pa.

FIG. IX.—COMPOSITION OF AGENCY ADS.

No doubt, long experience teaches one intuitively to estimate, more or less accurately, the amount of copy and the size of type necessary to fill a given space, without knowing exactly how he arrives at the result. But, at the best, this is only guessing and always carries with it an element of uncertainty that may mean failure when it can least be afforded.

The common practice of setting up two or three lines of type and making an estimate by comparing them with the copy, when the manuscript is even and the space to be filled is of a regular shape, is not an unreliable rule, as has been proved by several generations of printers. In agency work, however, where most of the straight matter is crooked, it is necessary to find something more dependable upon which to form our calculations. The rule most nearly answering these demands has been found to be based on the number of words to the square inch. Some objections and exceptions may be urged against this formula, among which are the wide difference in the length of words, and the great variations in type—some fat, others lean.

Notwithstanding the difference in the length of words, it is a fact that in any space large enough to require casting-up the words will usually equalize themselves, as may easily be proved by comparing two columns of type of equal length and counting the words, long and short. The difficulty presented by difference in the capacity of various type—for example, between Caslon and Bookman, or Cheltenham and Antique—may be obviated by using a different standard for each, or (which is better) by comparing the different faces with a single standard.

The following table shows approximately the number of words occurring to the square inch when set in body type of standard measure, from 5-point up to 18-point, both solid and leaded with 2-point leads:

SIZE OF TYPE.	NO. OF WORDS.
18-point solid	7
14-point solid	11
12-point solid	14
12-point leaded	11
11-point solid	17
11-point leaded	14
10-point solid	21
10-point leaded	16
9-point solid	28
9-point leaded	21
8-point solid	32
8-point leaded	23
7-point solid	38
7-point leaded	27
6-point solid	47
6-point leaded	34
5-point solid	69
5-point leaded	50

For illustration, if we have 400 words to go into ten square inches, 7-point would be selected in preference to 6-point, as the latter would fill only eight and one-half square inches.

It is not very difficult to compute the area of any space, however irregular, when it is remembered that six picas make one inch; therefore, the square of that number (thirty-six picas) makes a square inch. Thus, a space of 18 by 2 picas, or 9 by 4 picas, or 12 by 3 picas, would each contain a square inch. A triangular space contains half the space of a rectangle of the same height and width, but on account of its sharp angles, will not hold quite half as much type. For a similar reason allowance must also be made when computing matter to fill a circle or to be set in very narrow measures.

In the case of circles the area in square inches is easily found by the well-known formula $d^2 \times .7854$, in which d means the diameter, and the signification of the whole is this: the diameter multiplied by itself and this product by .7854 will give the area. If the diameter is in inches the area will be in square inches, thus with a circle

$2\frac{1}{8}$ inches diameter, shown in Fig. IX, the area becomes $2\frac{1}{8}^2 \times .7854 = 2\frac{1}{8} \times 2\frac{1}{8} \times .7854 = 3.546$ square inches. If the unit of diameter measurement was the pica, then the solution would stand $12\frac{3}{4}$ picas (exact equivalent of $2\frac{1}{8}$ inches) $\times 12\frac{3}{4} \times .7854 = 127.65$ square picas. A simpler way is to multiply the picas in a square inch (36) by the square inches in the circle, thus, $36 \times 3.546 = 127.65$. In order to facilitate the circular work, a short table is given which shows the square inches of circles varying in diameter, by $\frac{1}{8}$ inches, from one inch to ten inches in diameter; it also shows the square picas contained in the same range of circle diameters in even figures. These values as given are in some instances necessarily approximate, because all decimals or fractional parts of a square pica have been omitted so as not to complicate the table and set up a degree of accuracy which it is not necessary to attain in practice.

AREAS OF CIRCLES IN SQUARE INCHES.

DIAMETER IN EIGHTH INCHES.	DIAMETER IN EVEN INCHES.									
	1	2	3	4	5	6	7	8	9	10
0	.7854	3.1416	7.068	12.56	19.63	28.27	38.48	50.26	63.61	78.54
$\frac{1}{8}$.9940	3.546	7.609	13.36	20.62	29.46	39.87	51.84	65.39	80.51
$\frac{2}{8}$	1.227	3.976	8.295	14.18	21.64	30.67	41.28	53.45	67.20	82.51
$\frac{3}{8}$	1.484	4.430	8.946	15.03	22.69	31.91	42.71	55.08	69.02	84.54
$\frac{4}{8}$	1.767	4.908	9.621	15.90	23.75	33.18	44.17	56.74	70.88	86.59
$\frac{5}{8}$	2.073	5.411	10.32	16.80	24.85	34.47	45.66	58.42	72.75	88.66
$\frac{6}{8}$	2.405	5.939	11.04	17.72	25.96	35.78	47.17	60.13	74.66	90.76
$\frac{7}{8}$	2.761	6.491	11.79	18.66	27.10	37.12	48.70	61.86	76.58	92.88

AREAS OF CIRCLES IN SQUARE PICAS.

DIAMETER IN EIGHTH INCHES.	DIAMETER IN EVEN INCHES.									
	1	2	3	4	5	6	7	8	9	10
0	28	113	255	452	750	1,020	1,385	1,818	2,290	2,830
$\frac{1}{8}$	36	128	276	481	743	1,060	1,435	1,867	2,368	2,900
$\frac{2}{8}$	44	143	299	511	779	1,104	1,485	1,925	2,420	2,970
$\frac{3}{8}$	53	160	324	541	816	1,149	1,537	1,985	2,485	3,044
$\frac{4}{8}$	64	177	346	572	855	1,194	1,580	2,042	2,552	3,118
$\frac{5}{8}$	75	196	372	605	895	1,240	1,634	2,105	2,620	3,195
$\frac{6}{8}$	87	214	397	638	935	1,288	1,698	2,170	2,690	3,268
$\frac{7}{8}$	99	237	407	672	976	1,336	1,754	2,228	2,758	3,345

In Fig. VIII is shown an example the casting-up of which presents a number of problems for the compositor. The irregular outline, the large amount of matter for the space, the scattered display, and the absence of the signature (which may always be contracted or expanded a little, as occasion demands), all add to the difficulty; yet it has been cast up so exactly that the type completely filled the space with the use of only six points in leads. Casting-up this advertisement, with its various measures, would be mere guesswork by any of the usual methods. It took in this case perhaps half an hour to count the words and decide with *certainty* whether to use 5 or 6 point; but then, on the other hand, how much time would have been lost had a wrong "guess" been made?

Fig. IX is an example of the "circular" ad., which speaks for itself. As an illustration of close work, it has about the same features as the previous example.

LUMINOUS PAPER.

Luminous paper, or such as gives out a phosphorescent light, exhibits this phenomenon only in a perfectly dark room, and after having been exposed to daylight for at least ten hours. Objects covered with this paper, such as candlesticks, matchboxes, etc., can easily be seen in the dark, and figures, on a clockface, for example, distinguished; but this is the extent of the lighting capacity. Luminous paper is made with the so-called luminous paints, and the luminous principle of these paints is calcium sulphide or barium sulphide, mixed up with water into a stiff, tenacious paste, and ground extremely fine between surfaces of unequal hardness. The finished mass should be kept in a vessel with a close cover, to prevent drying. In addition to being very finely pulverized, it is necessary that the paint should be put on in a close, compact coat, with as little as possible of any medium, and that of the very best. The thinner the paint, the more evenly it can be applied; each coat should dry sufficiently to allow the paper to be bent without making cracks in the paint, before the next is put on. The coats should be thin, as they adhere better in this way, and the more uniformly they are applied the more luminous the paper.

After three or four coats have been put on, the surface is subjected to very strong pressure, to close up any interstices. Isinglass is the best binding agent. To make the coating less susceptible to dampness, it is spread over, when still moist, with a dilute solution of potassium chromate, and exposed to direct sunlight. The paint is made by grinding with glue-water, so that with ten parts a coat from one to one and one-half millimeters thick is obtained after about thirty applications. The process of manipulation is slow and detailed, but the results are worth the trouble involved. A surface thus prepared will be luminous in the dark in thirty hours after being exposed to light.

Paper is used as the foundation for all purposes. Japanese tissue-paper and copying-paper are best, but they must be handled carefully, as the paper is penetrated by the paint, and apt to be sticky on the under side. It may be had in rolls, and cut in any shape or length. The process of preparing these papers is very carefully carried on, and they can be attached equally well to glass or metal.

If the paint is put on in thin coats, up to a thickness of one to one and one-half millimeters, the paper will bend without cracking and the paint will not peel off. Care must be taken to dry each coat separately, and to see that the isinglass seems moisture proof, by the use of potassium chromate. The paper must be pressed repeatedly, as long as the layer of paint is at all soft or moist. To make the surface close and compact it is rubbed, after it is firm enough, with some of the liquid paint and isinglass and a burnishing agate, and after drying will appear smooth and shining.

Unsatisfactory results in the past have been due to neglect of the details of the process; if these are duly carried out, a luminous paint is obtained which, after exposure to direct sunlight, will give sufficient light to enable a person to tell the time upon a watch brought near to it. The best quality of gelatin can be used instead of isinglass.

The luminous mass consists of four parts of potassium bichromate, four of gelatin, and fifty of calcium sulphide. The constituents are ground together in a perfectly dry state, to make an intimate mixture. One part of this is then stirred up with three parts of hot water, making a thick mass, ready for use. The paint is put on to the paper or cardboard with a brush, in the ordinary way, and is weatherproof after drying. But if nothing further were done, it would almost inevitably be the case that the thickness of the paint, and consequently the luminosity, would be

unequal. To remedy this, the sheet is passed through rollers so arranged that the layer of paint is pressed out into absolute evenness. In place of the method above described, a solution of glue may be applied to the paper with a brush or by means of rolling or pressing; it is then sprinkled over with powdered calcium sulphide and pressed to make the luminous layer even.

The following composition will produce a waterproof paper which will retain its luminous property for months:

- 40 parts of dry paper stuff.
- 100 parts of water.
- 10 of phosphorescent powder.
- 1 part of gelatin.
- 1 part of bichromate of potassium.

Mix the components and make into paper in the usual way.—*British and Colonial Printer and Stationer.*

THE GARDEN OF THE GODS.

Mr. Oscar Langford, a resident of the Printers' Home at Colorado Springs, and a charter member of St. Louis Typographical Union, No. 8, inspired by the scenery of "The Garden of the Gods," expresses himself metrically in the December *Typographical Journal* as follows:

Near mountain range, like army pickets spread
To guard the Rockies' troop, in grayish guise,
Stand wondrous stones of ages past and dead
For unknown time, pointing to the skies;
'Twixt templed turrets leaning to the west
Are snow-flecked peaks, noble-browed and gray,
While on the crimson mounds the sunbeams rest,
And clouds cast shadows as they sail away.

Grim relics these of dire volcanic wrath,
Great sandstone slabs that once were lava waves,
Burning, seething, roaring down its steaming path,
Molding giant towers, dark and yawning caves;
Reminding one of buried Roman thrones,
Or fate of Pompeii's princely paradise —
Of Egypt's pyramids of rugged walls of stones,
And ruined citadels of ancient sacrifice.

In Nature's rage, she built here granite towers,
And painted each with golden colors bright;
She carved quaint figure-heads and restful bowers,
And stood the "Balanced Rock" on toppling height;
The "Porcupine," the "Frog," the forms of kine,
Fantastic walls as laid by human hands,
And sculpture work by architects divine
On these strange gods of the golden lands.

Cathedral spires in clusters shoot like flame
From fancied temples of the ancient forms,
As though the direful fiery demons came
And left them shrinking in the lava storms;
Unnumbered rocks a great upheaval cast
In monoliths and massive, garish pyres,
Like fallen shrines and altars of the past,
Or molten idols from internal fires.

THE SHADOW OF THE PAST.

She laid her face against her mother's breast and sobbed.

"My poor child, what is it?" the elder lady asked. "Has Reginald been cruel to you?"

"No, mamma," the bride replied, "it is not that. It is all on account of a terrible discovery. I —"

"Ah," the fond mother exclaimed, "then he did not tell you before it was too late! Oh, my poor child! Oh, the monster! There is a dark page in his life! Ah, how can a man be so base? How —"

"He found the photograph of me sitting in a basin," the stricken one interrupted, "that you had taken for a baby food advertisement!"

Then they sat there dumb with grief.—*Royal Magazine.*



(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

VOL. XXXVIII. MARCH, 1907. No. 6.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Brema buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THE promising apprentice does not loiter or waste time, but nevertheless he keeps a sharp eye on the best work of the most expert workmen, so that he may learn how the "trick is turned."

THE most conclusive evidence that the present rush is real prosperity is in the "want-ad." statement that the owner of a \$10,000 printing office had made a competence and was going to retire. This laborer in the vineyard is fortunate and sensible, even if he be not a Rockefeller as to wealth or acquisitiveness.

WHAT a pity all of us can not be in the lumber trust, which by resolution increased values by one hundred to two hundred per cent! If the printer could inflate prices in the same ratio it would not be an act in restraint of trade. If one wants to avoid such stumbling-blocks in the law, he should do it boldly and "do it good," by making the profit large.

THE suggestion that the one best way to keep a non-union office such is to make wages and conditions better than they are in union offices indicates a war of generosity and kindness, with the workman as the beneficiary. Competition of that character would not have to run riot in order to produce the golden age—for a short time, anyway.

THE Kansas City *Star* must be consumed with a deadly hatred of ye postermaker. It would like to see the maximum height of billboards placed at two inches. Such ideas were never bruited when daily papers had job-office attachments, which were keen to do "commercial and poster printing," etc. In those days the editorial eye saw beauty, and at times even art, on the dead walls.

A REPUTABLE English writer for the trade tells of an employing printer who saved \$1,500 a year by the installation of a certain platen press. No wonder our transatlantic cousins are always attending swell dinners and able to stand election to unsalaried and graftless offices. With us, when a platen press can be made to yield profits in this copious way—then the muck-rakers will swoop down on the elect.

THE Pennsylvanian who claims evening papers are not read because they are bought by theatergoers, diners-out, etc., must lead a gay life. The evening newspaper enjoys its vogue with advertisers because it is read by people who have

little money for social diversions and are by the same token always on the lookout for bargains. Those who must or should "buy close" find profitable reading in advertising columns, be they wealthy manufacturers or thrifty housewives.

LOYALTY to the office is a desirable quality, but seldom is it demonstrated as in Italy. Two papers of Florence were at pens' points, so to speak, but tiring of this dull and dirty warfare, the employees of each establishment mobilized and endeavored to settle their employers' quarrel by a pitched battle on the streets. This is not business, as we know it, but there is a touch of medievalism to the affair quite in keeping with our notions of things Florentine.

AUSTRALASIA has the reputation of being labor-ridden. One state celebrates the fifty-first anniversary of the establishment of the eight-hour workday, while another announces that hereafter forty-four hours a week shall be the maximum on Government work. This may look appalling to some, but a reduction of four hours a week in over half a century is probably the most conservative showing in the world on the length of the working day. This labor-dominated corner of the world proves what THE INLAND PRINTER has often averred: That with an eight-hour workday out of the way, the irritating question would be settled for a generation or two.

MR. HENRY W. CHEROUNY sends to us a neat pamphlet of forty pages, entitled "A New Departure in the Printing Trade. Printers' League of America; How It Is Constructed and What It Hopes to Accomplish." The officers of the League are Charles Francis, president, 30 and 32 West Thirteenth street, New York; Henry W. Cherouny, vice-president, 17-27 Vandewater street, New York; B. Peele Willett, treasurer, 5 West Twentieth street, New York; William H. Van Wart, secretary, 51 Lafayette street, New York. All communications regarding the League should be addressed to Room 61, No. 70 Fifth avenue, New York city. THE INLAND PRINTER is requested to announce to the trade generally that all interested in this movement can obtain copies of the pamphlet on application.

TO CURTAIL the scope of postoffice activities would be not merely a backward step, but flying in the face of progress. Domestic trade demands expansion in the shape of a parcels post, for one thing; and the consular agents who refer to the matter invariably say that such a system would be to the advantage of trade. So far as we have

noticed, no one has had the hardihood to contend that this cheap and expeditious method of exchange would be hurtful to business. Put the Postoffice Department on a business basis by all means, but it does not seem to be the part of wisdom to do so by lessening its public efficiency. Some of the restrictions on second-class matter and calling into question the educational quality of technical journals are simply evidences that the responsible ones are tackling the question from the wrong end. The central idea for citizens to keep in mind during the controversy is that the Postoffice Department is one of the people's institutions and should be conducted to advance their welfare and subserve their interests—not those of railways, express companies and the whims of department officials. If this fundamental truth is blazoned on our banners the individual will not go far wrong, nor will trade suffer.

SCRYMGEOUR is an oddly spelled name, but is in keeping with at least one mental twist of its owner. He is a Scottish town councilor, and, like many another of less forbidding patronymic, has become disgusted with the frivols of a daily press which has pages for sports and sensations and not a column for serious matter. We had never regarded the Scottish press as being particularly flippant. But the serious-minded Scrymgeour does, and he desires to reform it. His scheme is to establish a municipal printing-office, which would not only do the town printing, but issue a daily paper. As set forth in the councilor's resolution, the publication would be all that a clean family paper should be, but the really portentous suggestion is that the municipally-owned sheet would sell advertising space for much less than the corporation-owned and properly trustified papers charge. Alluring and all as this is, the scheme will probably be rejected by the canny Scots, after which the Laird of Skibo should prevail upon the proposer to have his name "simplified."

IN a thoughtful review of the trade in 1906, the *Printers' Register* states that the printing business of London, England, apparently fell below the average, notwithstanding the general prosperity. It opines that London printers are in the throes of an industrial change. There are several reasons for this belief, but not the least significant is that the metropolitan level of living—wages, rents, taxes, etc., has reached such a high notch that an appreciable quantity of work is going to smaller places. As like causes produce like effects, this expression provokes the query as to how long before a similar tendency with us will manifest itself in such a revolutionary way, for

in London the unemployed situation among compositors is almost akin to that which marked the introduction of typesetting machines. No American city is quite the abnormality London is, but size is not the moving cause in such cases; swollen cost of production is the great factor. As the disparity in costs between, say, New York and Chicago and other cities is apparently much greater than between London and its sister municipalities, we may reasonably expect the trend of printing in smaller communities to grow in volume. The tendency may work great changes in craft life, but usually such movements are among those affairs which are said "to work themselves out all right." That, in turn, is largely because they are anticipated, and it is surprising that London received such a shock during the evolutionary period. The greater mobility of American labor and capital should preclude such an occurrence, unless indeed an industrial depression precipitates an exodus of printing plants from high-cost cities, and then the change might be accompanied by revolutionary incidents.

"THE power which the oil trust and the steel trust possess is as nothing compared with the power which would be exercised by a combination of great newspapers published in every important city in the country. An individual controlling such a combination would be far more dangerous to the country than even a capitalist controlling its banking credits." The foregoing is not from a publication of twenty-five or fifty years ago, nor from an unsophisticated church paper, but from the staid and somber *Wall-Street Journal*, which occasionally drops the discussion of stocks and bonds to dilate on affairs of common interest. Such an expression can not but cause the *Journal* to lose caste as a knowing publication among newspaper workers. While it is true one man does not own any considerable number of daily papers, yet there is such unanimity of opinion in the press on a certain class of subjects that ninety per cent of those who make them are willing to wager that they smell a near-trust in the vicinity which works through a conspiracy of silence. The Associated Press and the Publishers' Association give the average newspaper publisher a good grip on a special privilege or monopoly. It may not be used in the ruthless manner our contemporary suggests as being among the possibilities, but the machinery is all there, and it is making too strong a draft on human altruism to expect that many of the owners will steadfastly refuse to start the wheels. Speculating as to what might happen if we had a newspaper trust, forsooth! There are many observers not devoid of opportunities

for knowing, who think it is here and doing a good trade at the trust business, even though its tentacles may not be known in certain quarters on Wall street.

THE PARENTAL INFLUENCE.

IN discussing apprentices, their ways and opportunities, and the duty of others toward them, there is in these strenuous times an almost unanimous — it is unanimous among the writers on the subject — disposition to overlook a most important factor — the parents. In the great centers of population an impression is abroad that the "old man" does not count for much; he is the butt of the cartoonist's wit. But in the majority of American homes the titular head of the house has the respect of the family and his admonitions and views wield great influence in shaping the conduct of members of the household.

It is beyond belief that any parent worthy of the name is indifferent toward the future of his children, and yet nowadays few foremen or managers ever think of interviewing a boy's father as to his offspring's capabilities or deficiencies. In nine cases out of ten home influence will determine whether the boy will succeed or fail. His remaining at the trade is often dependent on the sentiments expressed in the family circle — even after making due allowance for the "independence" of present-day youths. In those periods of depression when "things don't come right and everything goes dead wrong," the boy retails his grievances. Though that which galls him the most may have been the best fortune that could have befallen the boy, the father in his ignorance of the trade looks at it from his viewpoint and encourages resentment, which probably results in the loss of a promising apprentice to the office and an injury to the principal actor. There must be thousands of such trade divorces that could be prevented to the benefit of all concerned if the employer were brought in contact with the parent. The latter, if wise and considerate, would not encourage a rebellious spirit in his hopeful until after he had had a heart-to-heart talk with the employer and fully informed himself as to the situation.

There will be little questioning as to this being a desirable condition, and the onus for its non-existence will in all probability be put on the shoulders of the parents. It is true the latter should have sufficient interest in his son's future to call around once in a while and inquire as to his welfare. It is equally true, apart from all sentimental considerations, that the employer should be sufficiently concerned in making a good apprentice better to get in communication with the

parent. That done, the boy's failings and good points as they are disclosed from day to day in the workroom may be canvassed, and the potent influence of the family circle enlisted in the making of a man through the improvement of the apprentice. Dilation on the possibilities of such a relation is unnecessary—they will suggest themselves to every mind. But any employer or foreman wishing to act on the suggestion will have to break the ice.

If a father's interest would prompt him to make the move, he would probably be deterred by the thought that he was not merely taking up another man's time, but might be looked on as a "rank outsider" interfering with trade customs and receive a cool reception. As things stand, it must be admitted the advance should come from the employer, and in the case of the average boy, he will be amply repaid in every way for inviting parental coöperation in the making of a workman.

ORIGIN OF POINT-SET TYPE.

IN the "Discussions of a Retired Printer" for January, the author in discussing the subject of self-spacing type makes the following statement: "The next development of the unit-width idea was Barnhart's point set, which was applied to two series of body type. For some sizes, the unit was one point; for others it was one-half a point. This effort, however was not carried any further."

Since the printing of this article, there has been brought to our attention evidence which shows that while Barnhart Brothers & Spindler are given due credit for having first evolved the idea of using the point as a basis for the width or set measurement of type, an injustice was done in stating that this effort stopped at two series.

The facts in the matter are as follows: As far back as the year 1893, they commenced the cutting of four series of type—two body and two job faces. Each and every character in all of these series was so designed and cut, that when cast, the set or width was a point or multiple thereof.

Every one who is acquainted with the method of preparing and bringing out new type-faces knows that some time elapses between the cutting of the first size of a series and the final fitting and finishing of the matrices of the last size, especially in a job series where the range of bodies is wide. Finally in the summer of 1894 Barnhart Brothers & Spindler showed in their periodical, *The Type Founder*, three of the referred to four series, viz., West Lining Gothic, consisting of eight sizes, Elzevir Title series, complete from 6 to 60 point, and Roman No. 30 series. In this same periodi-

cal there appeared the following references to these faces: "West Lining Gothic is a new face that will meet the wants of many. It is cast on the point system both ways, and is somewhat lighter than our regular Lining Gothic. Lines accurately at the bottom. Elzevir Title is one of those neat condensed faces that very quickly find their way into magazine and newspaper advertising pages, as well as in jobwork. It is cast on the point system both ways, and lines at the bottom with the use of leads. Seventy-two point in preparation. Roman No. 30. We present in this number of *The Type Founder*, our new series of body type No. 30. . . . Our new series is not made on the self-spacing system but on the point-set system, which has great advantages over the so-called self-spacing scheme, in which the spaces and quads are made regularly on points in conformity with the point system now in vogue; that is, the en, em, two and three em quads are cast the same as they always have been, while in so-called self-spacing this does not hold good. In most bodies of the so-called self-spacing type the em quad is not an em quad at all, as it is not square, and the same disproportions apply to the other quads, leaders, etc. For instance, the width of a three-em quad or leader is not three times its thickness, as in our system. The so-called self-spacing system is arbitrary. Take any body you please, say 8-point as a sample: if a founder has four faces and one runs wider or narrower to the alphabet than another (which is always the case, as the face is larger or smaller), the spaces and quads have to be cast to conform with the unit on which each face is cast, and they will not justify with each other. It would be a jay office that would introduce two or three widths of quads, leaders, etc., of the same body in this age of printing. While the point-set necessitates no change in quads, leaders, figures, etc., we have at the same time reduced the number of widths of letters to the minimum. The lower-case, caps, small caps, points and figures of 6-point No. 30 are cast on six widths, the 7-point on seven, the 8-point on seven, the 9-point on eight, the 10-point on eight, the 11-point eight. The lower-case of 6-point has four widths; 7-point, four; 8-point, five; 9-point, five; 10-point, six, and 11-point six. We have succeeded in confining the alphabet to the few widths mentioned without injuring the symmetrical appearance of the various letters. While the expense is somewhat more in manufacturing type on this system than the regular, at the same time we have determined to put it on the market at regular price for the time being, and if it is found that it can be afforded, the price will remain the same; otherwise it will be advanced a small percentage.

Finally, if the point-set type proves advantageous after a fair trial, and printers demand it, other faces will be made on this system."

Very soon after the issue of *The Type Founder* referred to, the fourth of the hereinbefore mentioned point-set series, "West Old Style No. 70" was shown with the Roman No. 30, both body-type faces, in a booklet entitled "Point Set." In this monograph, the foundation principles were set forth thus:

"From the date when printing with movable type was invented to the closing years of the nineteenth century, the space justification of lines remained an unsolved problem. It is only necessary to mention this fact, to revive in the minds of all who have held a composing-stick, the weary hours spent looking for the missing space that would bring the justification of the lines to the ideal that every conscientious 'typo' sought to attain. A stumble in the direction of solving this intricate problem was made by the suggestion of a unit as a base, but unfortunately the units did not always unite. This system was encumbered by an excess of bastard pieces and quadrats, as the offices which adopted it learned to their sorrow when they found their cases mixed with 'off' sizes that failed to work with other fonts than those especially cast on the unit set. This condition obtained not merely with spaces and quads, but extended also to figures, leaders, etc. Realizing that something must be done to help matters, we have devised a system which diminishes instead of adding to the woes of the compositor.

"Point set is the point system both ways: Type cast on point-set system is as much of an advance in typography over 'self-spacing' of the unit system variety, as the point system was over the bastard system of bodies. It has all of the valuable qualities claimed for so-called self-spacing type with none of the objectionable features. The use of point-set type does not compel the user to stock with bastard widths of spaces and quads, as all spaces and quads are separately cast a certain number of points, the quads being the same as in ordinary fonts.

"The standard widths of newspaper columns, book pages and miscellaneous jobs are invariably so many pica ems (12 points), hence the compositor will readily see that the line, whether short or long measure, is always a certain number of points in length. This is just where the advantage of point set comes into play; every character is cast a certain number of points in thickness. What system can be more simple of justification? The compositor's experience in handling the various point bodies will aid him to pick the correct point space needed to justify the

line more easily than he can fish out and try several bastard widths. Heretofore all letters and characters in fonts of type were cast different thicknesses, regardless of any relative width. Imagine the satisfaction of the printer upon examining sorts to find that the same accuracy in manufacture has been observed respecting them as has heretofore been required only with figures, leaders, etc."

In conclusion it is only fair to state that the casting of point-set type did not stop with "two series" or even with the four series described, but every series cut and fitted since 1893 has been cast point set so that all of the series that are now displayed by Barnhart Brothers & Spindler as being cast upon the lining system are also cast point set—making their product strictly point line, point set and point body.

PRESSMEN AND TYPOTHETAE AGREEMENT.

ELSEWHERE in this issue we print the text of the new agreement between the United Typothetæ and the International Printing Pressmen's Union, ratified by the United Typothetæ in a special convention at Pittsburg, Pennsylvania, on February 2. Under its terms the Typothetæ agrees to establish a forty-eight-hour week on January 1, 1909, but otherwise the treaty will not operate to effect much change in the relations which have existed between the contracting parties for the last five years.

The members of the Typothetæ think the agreement advantageous to them, and President Higgins is positive it is a great improvement—which is undoubtedly true—on the existing one, under which the union has made remarkable progress. But there are evidences of discontent among President Higgins's followers. One of his fellow-conferees refused to sign the document, while the bookbinders loudly protest that their fellow unionists handed them an assortment of lemons in not coöperating with the bindery employees. These and other things will serve to stimulate activity among the radicals, but it is not clear that any action on their part—short of repudiation of the union's representatives and their work, which is highly improbable, can affect the agreement. This circumstance will tend to embitter rather than soften the asperities of the controversy, for the guns of the insurgents will be trained on one target—the officials. If kept within such bounds, no matter how fiercely it may wage, the battle will never rise above the dignity of a family row of little moment to the craft as a whole, except as occasional outcroppings may serve to amuse onlookers.

The consistent foe of strife between employers

and employees, THE INLAND PRINTER, congratulates the United Typothetæ and the Pressmen's Union — or rather their representatives — on getting together and composing their differences in an intelligent and gentlemanly manner. In view of recent events, it is a distinct victory for the principle of trade agreements by conference, and quickens the hope that reason and forbearance will once again take the place in craft affairs usurped by arrogance and force.

THE PANTOCRATIC THEORY.

THE leaves that fall in Vallombrosa are not more numerous than the schemes to ameliorate industrial conditions and abolish poverty. And it is creditable to the race that this is so, though the sponsors for these systems and methods are vouchsafed a scant reception by their contemporaries. With rare exceptions those who do the world's work dismiss these preachments with the gruff assertion that they are utopian, or that there is so much work to be done, men of affairs and the hewers of wood have no time to devote to academic speculations. This portentous truth does not dismay the man with a "message" or lessen the ardor of the student. They pursue their way with enthusiasm, probably finding solace in the thought that the golden rule is still regarded as a dreamer's fantasy by many, or that the abolitionist demagogues of the fifties were the loyal demigods of the sixties, as suits the temperament of him who knows he is becoming a "crank" and that his "queer ways" will make the door of opportunity creak on its hinges and hesitate as he passes by.

These so-called visionaries are not without mental alertness — as the eulogies of that great printer, Henry George, and a host of others bear witness — and they know well the price they will be required to pay for exploiting their "cranky notions." That they advance their ideas at a time when they are sure to have a cool reception — be frost-bitten, in fact — does not necessarily argue crass foolishness; it may be courageousness. In these times when we travel so quickly in the politico-economic domain that the wild-eyed, impossible program of one decade is the quintessence of legislative and administrative conservatism in the next, and the Kaiser's electoral district is socialist, this seeming temerity may be reduced to a case of that uncommon foresight so esteemed in the business world. There are indications that we are entering on the era when society will devote as much attention to the distribution of wealth as heretofore bestowed upon the problems involved in its production. That these questions are coming to the front with

remarkable strides can not be gainsaid, and he who would be informed as to the trend of thought — which necessarily precedes action with intelligent peoples — should quicken his interest in such subjects. To ignore them — whether one be well-to-do employer or happily circumstanced employee — is to fall short of being well equipped for the duties of citizenship.

These comments are prompted by an article from the pen of James Mackaye, a Harvard man and technological chemist by profession. He is the author of "The Economy of Happiness," which is said to have caused something approaching a furor among the students of and dabblers in social science. The laurel of being an original thinker and thorough reasoner has been placed on Mr. Mackaye's brow by high authority. Notwithstanding this, it is not the present purpose to review either the book or the article, but as the latter contains an outline of how one school of reformers would produce and distribute wealth, we shall sketch his plan. So keen an observer of advanced thought the world over as the *Independent* refers to this scheme as being scientific and justifies the inference that what it calls the "invention" will do much toward dissipating the opposition of practical people to socialism — that one non-socialist after an extensive canvass estimates has five million adherents in this country. Mr. Mackaye does not pretend to preach socialism of the ordinary sort, but calls his philosophy "pantocracy," which signifies the rule of conduct of all in the interest of all — governed by a policy employing the means of science and common sense to produce the happiness of humanity. There is nothing new in that aspiration, 'tis true, but how it is to be brought about should interest every one, for to most the scheme will have a tinge of novelty.

Of course Mr. Mackaye does not rail against wealth — it can not multiply too quickly to suit his pantocratic state, and in order to increase it, he would have the Government gradually and experimentally acquire great industries like the means of transportation and communication and insurance, coal-mining and meat-packing. Each industry would then be organized like the post-office, dominated by a department of distribution that would determine the quantity required to meet the public demand, and arrange for its distribution on the same principle as the postoffice now meets the public demand for stamps, etc. Another department would be the labor exchange, which would see that the workers were placed where they were most needed. The standards of the commodities produced would be attended by an inspection bureau, toward which we seem to have made several long strides without intending

in the least to establish a socialistic state. It is in the policy which would govern production that Mr. Mackaye sheds side-lights on what his Americanized socialism would do in the shops and factories. He goes right to the heart of things and would reverse what we have come to regard as the very natural antagonism that the wage-earner should want to sell his labor dearly and the employer buy it cheaply. Their interests would be identical on these issues. Employees would be divided into two classes: (1) Wage-earners and (2) Managers, with wages fixed by law, and legal provision for promotion or discharge. Now we come to the plan whereby harmony would supplant the antagonism existing between manager and worker. In addition to a law-made salary founded on skill and experience, managers would be given compensation based on their ability to "show results." This bonus would not be dependent on the amount of work executed, but rather on the reduction of time needed to acquire a given result.

The energies of the managing class would be directed toward a greater production, and the rewards would be made on that basis. At the same time, the working class would contribute to the reduction of working hours by intelligent and faithful service, for a less number of working hours would not mean increased cost of the product. Of course society could, if it desired, require increased product, but then society and not small fractions would be the beneficiary.

The salient feature of Mr. Mackaye's theory is that under its operation each individual "serves himself best by serving the State best — the more he does for society, the more he does for himself, and hence his self-interest, as well as his public spirit, urges him to serve instead of exploit his fellow-men.

"The director will seek to introduce improved machinery and methods into the arts in order to increase his own compensation, the wage-earner will employ said machinery with all the skill and zeal with which he is capable in order to shorten his hours of labor, and the consumer will offer no objection to the arrangement, since as the working day shortens, the prices which he must pay for commodities decrease."

It is impossible to follow this newly fledged philosopher through the reasoning by which he shows that the host of questions like race suicide have always been and are now dependent on economic conditions; nor have we become advocates or believers in pantocracy, but we do join with conservative authorities in saying that Mr. Mackaye has laid before those interested in industrial development a problem, the solving of which will at least be interesting and instructive. The

men in the ruck — those who know how hard it is to increase wages and those who have knowledge of the struggle it involves to get the wherewithal to pay them — may scoff at such theories as moonshine. They should know of them, nevertheless, as a study of such subjects sheds light on the natural laws, which, though unrecorded and unseen, govern all the phenomena of our workaday world. Much, if not practically all, of the strife and waste now evident in industrialism is due to ignorance of the operation of these same natural laws.



The Workmen: "The Old Man has a snap. Nothing to do but read his paper and count his money!"



And, upon closer investigation, we find the "Old Man" actually IS doing nothing but reading a paper and counting his money.

CARTOON BY TH. B. THOMPSON, PALETTE AND CHISEL CLUB, CHICAGO.

LOGICAL ENGLISH.

I paused to talk to a fishmonger. "Fishmonger," said I, pleasantly, "why do you fishmong?"

He answered with a cordial smile: "I fishmong because my father fishmang before me."

"And have you been fishmonging long?" I asked further.

"Yes," was the reply. "I have fishmong for seven years come Michaelmas."

"You are a worthy fishmonger," I responded, "and I'm sure you always mong the best of fish." — *Life*.

Written for THE INLAND PRINTER.

DISCURSIONS OF A RETIRED PRINTER.

NO. IX.—BY QUADRAT.

DEVELOPMENT OF BODY TYPES AND OF JOB OR DISPLAY TYPES FROM 1450 TO 1870 BRIEFLY SKETCHED—SUPERIORITY OF OLD-WORLD PRINTERS IN BOOK PRINTING AND OF AMERICAN PRINTERS IN COMMERCIAL PRINTING—NEGLECT OF THE STUDY OF TYPOGRAPHY AND THE ADVANTAGES DERIVABLE FROM SUCH STUDY.



HAVING in preceding articles related the histories of the men and firms conspicuous among the letter-founders of America from the beginning down to the formation of the American Type Founders Company, to which it is proposed to devote a future chapter, I will now venture a few observations concerning types, than which no subject demands or will better repay serious study on the part of aspiring typographers. In the interesting history of our craft, those who have achieved the greatest fame have been those who have created or improved styles or families of types. The fame of Aldus Manutius rests upon his introduction of the italic characters. Jenson, by perfecting the true Roman characters, made his name immortal. The books of the Elzevirs, printed in the seventeenth century, are still in active demand at high prices, because their makers invented that family of type now generically called French old-styles. One complete and noble series designed by the first Caslon suffices to perpetuate his name, while in our own day William Morris, by making two commendable adaptations of fonts used by the earlier printers, has shown us that a printer may win fame as readily as any other true artist. For centuries the world of art has made pilgrimages to the six masterpieces of sculpture and the seven masterpieces of painting; and for centuries to come the true printers, few in number, together with the more numerous non-technical appreciators of our equally interesting and much more useful art, will make pilgrimages to those shrines where the works of the great printers are preserved.

Long experience with makers and users of types has proved to me that scarcely ten of a thousand who derive their livelihood from the use of types have really studied them. The average printer judges a type-design hastily by its general effect, as perceived through the medium of his good, bad, or indifferent taste. This is the first step in the study of a type-design. If one wishes to proceed he will next decide whether its color is satisfactory in the mass effect; is it legible; are the various sizes of the series well proportioned to each other, and do they preserve uniformity of color when used together, or lose in clearness or

strength as the sizes diminish or enlarge. It is thus we first view a painting: we admire or dislike the subject; we commend or condemn the proportions of the figures or the perspective of the landscape; we approve or disapprove the choice of colors. If all these are satisfactory in the general effect, we next proceed to a detail analysis, which may disclose careless modeling, inharmonious coloring, awkward or unnatural poses or the reverse. Through this analysis we look inside the picture, and if these defects exist our judgment on the general effect insensibly becomes modified or reversed. This study opens our mental vision and perfects our taste for the beautiful, simply by putting those faculties into use, differentiating the student from those who having eyes see not, and amply repaying the time and patience expended. Thus it is also with a type-design: it must be studied in paragraphs, in lines, and letter by letter. Are the characters uniform in color, in spacing, in line, in position; and are they consistent with each other and the design. The process of analysis is simple, if the printer will condescend to it; and if he does, his critical facul-

*Sî cui sane septuagîta interpretum
magis editio placet: habet eâ a nobis
olim emendatâ. Neq; em nova sic cu-
dim? ut vetera detruam? Et tamē cū*

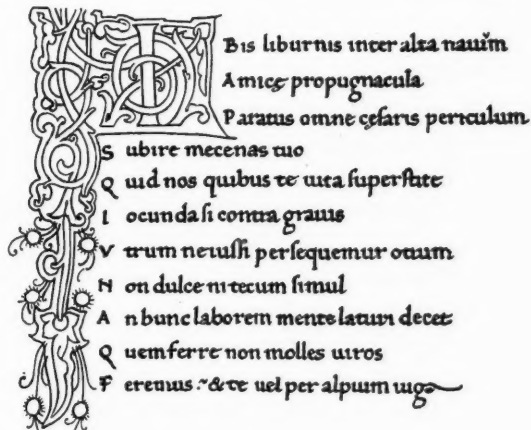
EXAMPLE 1.

Gothic types used by Gutenberg in the earliest book printed from movable types. About 1455.

ties will sharpen and his appreciation of good types expand, until he becomes a judge of form and detail to his great pleasure and profit.

Typography as a vocation is on the borderland between mechanic-craft and art-craft; its practitioners may degrade it to a mechanical level or elevate it to the altitude of an art, which is chiefly expressed by the selection and arrangement of the letter-designs used. The mechanics are in great majority; among the minority all aspirants may be included, although their work has too often made the term "art printer" a derisory one. When I hear it said that the public will not pay for art in printing, I remember that art in printing (as in other crafts) is a rare commodity. This rarity is the result of neglect of the study of the history of printing and of its masterpieces. If I were intrusted with the typographical education of an intelligent and earnest young man, I would first introduce to his notice the history of typography; its incalculable importance to mankind; its greater usefulness and conse-

quently superior dignity among art-crafts. What other occupation is so necessary to the progress of mankind and their affairs? I would exhibit to



EXAMPLE 2.

From an Italian manuscript book of the fifteenth century, showing a Roman modified toward the Gothic characters; capitals true Roman. This book was rubricated, and the dots on the i being in gold did not reproduce. This applies to Example 4 also.

him the works of the great printers of the past, thus elevating his taste, stimulating his enthusiasm and making the tawdry and commonplace

rapher selects and arranges his types is the chief factor in establishing his status as a printer and the value of his product to the discriminating purchaser; hence the importance of the study of type and typographical masterpieces.

At the risk of wearying the *cognoscenti typographicæ*, among whom far be it from me to claim a place, and for the benefit of those practitioners of our beneficent art who have deprived themselves of the pleasures of studying its interesting history, I shall sketch briefly the development of type-faces from the beginning.

The first printers imitated closely the lettering and methods of arrangement practiced by the contemporary French and German scribes, who made manuscript books and documents in the true Gothic character (example 1). In Italy, however, the writers of manuscript books were using the Roman characters (example 4) devised by the ancient Romans and still extant in inscriptions on monuments of the age of the early Cæsars; so that in the first book printed in Italy, although executed by German printers, the Gothic types of Gutenberg were modified from their angularity toward the roundness of the Roman characters (examples 2 and 3), the true Roman first appearing in initials and titles, not cast but engraved.

Verū quomā pauci uiuunt hoc celesti beneficio ac munere : quod
obuoluta in obscuro ueritas lacet : ea quæ uel contentui doctis est : quia ido-
neis assertoribus eget : uel odio indoctis obmissa sibi austeritate : qua nā
hominum prodiiis in uicia pati non potest : E Q S

EXAMPLE 3.

The types used in the first book printed in Italy; the earliest Roman types, based on Example 2. 1465.

abhorrent to his eyes. Then I would set about his proper manual training. Without instilling in the mind and spirit of a typographical student a just appreciation of the possibilities of his craft, it were just as well to make a shoemaker of him. What have shoes done for liberty and enlightenment? What do shoes do to extend commerce? Go to, Mr. Cost-Finder and Mr. There-Is-No-Money-in-Printing; you are beginning at the wrong end. No other art-craft offers the intelligent educated student greater scope, and my observation is that wherever the public finds a true typographical artist it supports him liberally. Artistic typography pleases those of educated tastes in its simplest arrangements (O, difficult simplicity!) as well as in the highly decorative effects to which it lends itself; and finds life in the unending variety of material brought to the printer by typemaker and engraver. The degree of taste and invention with which the typog-

Four years after the book from which example 3 is taken was printed, a German, John of Spire, established the first press at Venice and was the first to make and use the Roman characters (example 5), and these types are the parents of the types we use the most, his alphabet being



EXAMPLE 4.

From an Italian manuscript book of the fifteenth century, in true Roman characters. This example suggests the reason why Gothic characters were preferred by scribes. No characters are so difficult to draw or cut as the true Roman. In Example 2, the scribe excels his imitator; but in this example the scribe is excelled by the typemaker.

minus j, u and w, letters not then invented (1469). Nicholas Jenson, a Frenchman, established the second printing-office in Venice shortly after John of Spires, and brought the Roman types to a greater harmony and uniformity, nearly approximating the regularity of modern type. The perfection to which Roman types were brought at an early period in the history of printing is shown

pursued as a learned and fine art, notwithstanding which history tells us they found it very profitable. But when its practitioners increased, and it became the weapon of controversy and of liberty, its powerful patrons deserted it. As one great prelate said, "We must root out printing, or printing will root us out." Losing their powerful patrons, the printers cheapened their work to

Primus in Adriaca formis impreffit aenis
Urbe Libros Spira genitus de stirpe Iohannes
In reliquis fit quanta uides spes lector habenda
Quom Labor hic primus calami superauerit artem

M. CCCC. LXVIII.

EXAMPLE 5.

The imprint of John of Spires, ending the first book printed in the true Roman characters from movable types. Venice, 1469. The results from reproductions of early types rarely, if ever, do justice to them. If we had the actual types the results would be sharper and less irregular. Reproductions magnify all the faults of the printer and accidents of age. I have attempted to remove defects of the printer, but with limited success.

by example 6, copied from a book printed in Paris in 1521. The first branch from the Roman stem was our italic, which was introduced in 1501 (example 7) in Venice by Aldus Manutius, the successor in business of Jenson. In France, in addition to the Gothic and Roman types, the early printers used also an intricate style called Cursiv, a successful modernization of which, made by Mr. Phinney of the American Type Founders Company, is shown in example 8. The first books

attract the purchases of a larger public, and thus the utilitarian benefits of printing eclipsed its glory as an art. If we except the works of the Elzevirs, Plantin and a few others, in free and liberty-loving Holland, and Bodoni in Parma, printing was a decadent art from the middle of the sixteenth to the beginning of the eighteenth century. John Baskerville revived the art in Eng-

ET cum iam sero esset factum (quia erat
parascève quod est ante sabbatum) vē-
nit Ioseph ab Arimathæa nobilis decu-
rio qui & ipse erat expectās regnum dei. Et au-
dacter introiit ad Pilatum, & petijt corpus Ie-
su. Pilatus autem mirabatur si iam obiisset. Et
acceso centurione, interrogavit eum si iam
mortuus esset. Et cum cognovisset à centurione:
donavit corpus, Ioseph. Ioseph autem merca-
tus sindonem, & deponens eum involuit sindo-
ne, & posuit eum in monumento quod erat ex-
cavum de petra, & advoluit lapidem ad ostium

EXAMPLE 6.

Roman types, actual size, used in Paris, 1521. In the original the types are clearer.

printed in England were in Gothic types, but from about 1520, when Pynson and others introduced Roman types, the latter predominated among English-speaking people.

Never in history has any art started so gloriously as that of printing. The early printers were usually protected and subsidized by wealthy prelates or princes, just as poets, painters, architects, and sculptors were, and their craft was

MA unera uestra cano. nūq; o, cui prima fremmentem
Fudit equum magno tellus percussa tridenti,
Nephtune: ex cultor nemorum, cui pingua Cæa
Tercium niuei tendent dameta iuuenti.
Ipsē nemo linquens patrium, salusq; Lycæi
Pan ouium custos, tua si tibi Maenala curæ:
Adsis o Tegeæ fœuens: oleæq; Minerva
Inuentrix: unciq; puer monstrator atatri:
Et teneram ab radice ferens Sylvanæ cypressum:
Dūq; deæq; omnes, studium quibus arua tueri:
Quiq; nouas alitis non nullo semine fruges:
Quiq; satis largum cælo demittitis imbrem.
Tūq; adeo, quem mox quæ sine habitura decorum

EXAMPLE 7.

The first Italic types used. Venice, 1514. Notice the Roman capitals.

land about 1750, making his own types, which were considered beautiful. He was probably the last printer who made his own type, punches, chases, ink, and all other apparatus for printing. He was a wealthy manufacturer, and learned and pursued typography for love of it. His books are now much sought after, and command high prices. He died in 1775, and his widow sold his printing establishment, consisting principally of type,

punches and matrices, in 1779, after it had been in disuse two years, to a literary society in Paris for \$18,000. Baskerville's fame resting entirely on his achievements as a printer is secure so long as printing is practiced or its history preserved; and refutes the statement now so often made that printing affords no opportunity for distinction other than that accorded for a few brief years to those who build up big businesses. In these times when every disadvantage that obstructed Baskerville's task has been removed, and when the public capable of paying for and appreciating monumental works is a thousandfold more numerous and more wealthy, it is evident that either the lack of ambition or of genius prevents the latter-day printer from ranking himself in history with great typographers of the past by equaling or excelling them. Contemporaneous with Baskerville, the first Caslon, a typefounder only, introduced that type-design which is more used to-day than at any time since its introduction, known to us as Caslon Old Style (example 9), the best type-face now in existence for fine printing. At the close of the eighteenth century the French letter-founders introduced Roman types on the order of our modern Romans, but condensed and with exceedingly fine serifs. These are still used in Latin Europe, but with more robust serifs. This style was introduced into Great Britain, but with rounder characters and blacker color, as in example 10.

Aabcd Efg Hijkl Mmnop Qrstu Ww

EXAMPLE 8.

Modernization of the French Cursiv used in manuscript and printed books. Types first cast at Lyons, 1558. The example is cut too small to properly illustrate this design.

These fat faces so completely superseded the Caslon or ancient Romans that by 1810 they had disappeared entirely from the letter-founder's specimen books. The fine serifs of the fat-face Romans were cut at right angles to the stem of the character, as shown in example 11. Under the influence of these black letters typography in

Aabcdef Ghi

EXAMPLE 9.

One size of the series of types cut by Caslon I., London, 1720-25. These types became temporarily obsolete in favor of the types in Examples 10 and 11 in 1780. They were revived in 1843, and first cast in America in 1858.

Great Britain for many years was particularly depressing in appearance. The first American typefounders made these fat-face Romans only.

Relief first came from Scotland where the letter-founders lightened the stems of the letters, strengthened the serif more or less, and supported

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. Vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satis-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZE

£1234567890

EXAMPLE 10.

Fat face Roman types, of the most popular style in America and Great Britain in 1800, displacing entirely the ancient Roman (example 5). Reproduced by etching. Caslon I., seeing that the numerous consonants in the Latin gave the types a regular and pleasing appearance not obtainable in English, took Cicero's first oration against Catiline as the vehicle for his specimens, and other English and the earlier American typefounders followed his example. "When, O Catiline, do you mean to cease abusing our patience?"

the serif by filling the angle between the stem and the serif, as in example 12, which is one of the earlier Scotch faces, to which they added several beautiful series of title letters, creating a family which I predict will in a short time be as popular again for fine printing as it is now indispensable in book and newspaper printing. In 1843 the ancient (old style) Romans of Caslon were reintroduced as a novelty.

Miller and Richard of Edinburgh shortly after

H

EXAMPLE 11.

H

EXAMPLE 12.

introduced the modernized old styles, adding round and condensed titles and old-style antique, thus creating the most useful family of types, being adapted for bookwork, and harmonizing best with the multitudinous variety of jobbing types, which have since been introduced. Early in the nineteenth century the Scotch letter-founders took a decided lead, and the excellence of American types prior to 1860 was due to the employment of Scotchmen in the business in this country.

In America we have invented no body types. All that we have made are variations of the European and British designs shown or mentioned

a De Vinne who has done honor to our art by research and by pen and practice, and there the list ends. We are very wide-awake commercial printers, we have done wonders in perfecting processes for rapid production, for obtaining pleasing effects at small cost; we have polished up our art, scraped off the moss, sharpened our impressions and excelled in all mechanical details; but our art in typography is narrowed to the production of beautiful ephemera — the catalogue, the magazine and its advertising pages — to the necessary service of calling custom to the trader. Printing in America is better on the average than in any other country; there are more good printers here than in any other country; but the mountain peaks of typography are (sparsely) peopled by other nationalities; we occupy a majority of the foothills. Will the time come when we will be proud to acknowledge a number of celebrated master printers, instead of one? Not so long as there is no pride evinced in our craft that is not associated with system or big-ness, considerations which are entirely

*Quousque tandem abutere Catilina patientia nostra. Quam-
diu nos etiam furor iste tuus eludet.* acbēfilmugrēstvj

ABCEDEFGHIJKL MNOPQRSTUVWXYZ

EXAMPLE 13.

TYPOGRAPHIA
Quay Paris happy gird

EXAMPLE 14.

Quousque tandem abutere Catilina patientia nostra. Quam-
diu nos etiam furor iste tuus eludet.
abēfilmugrēstvj

EXAMPLE 15.

The only job types extant in England in 1700. The matrices for these fonts are now in the possession of Stephenson, Blake & Co., of Sheffield and London.

above. American inventiveness found its field in display types, and I will now briefly trace the development of that class of types, in which we have excelled since 1870. Lest we should be unduly proud of this achievement, and in order to allot due credit to old-world printers and lovers of good printing, it shall be recorded here that Americans have always been far behind the British, French and Germans in fine book printing. There always have been numerous printers of those nationalities whose ambition impelled them to produce some monumental work of typography, to which in many instances the engraver and illuminator lent their aid. Where we have two or three such, in Europe there have been dozens. In Europe also for two centuries there have been numerous wealthy dilettante printers and collectors of fine printed books whose collections have aided and inspired equally enthusiastic, though less wealthy, devotees of the art. We have a few such collections in America, but they are little disturbed by the hustling American printers. In the old world, too, there has been produced a splendid and interesting literature of our art, dating from the early days of printing to the present, of which American printers know little. We have

selfish and die with their originators. Printers are associated together; we attend their local and

ABCDEFGHI

EXAMPLE 16.

ABCDEFGHI

EXAMPLE 17.

LMNOPQRSTU

EXAMPLE 18.



"FLOWERS."

Representative job types and "flowers" used in England and America in 1800.

A B C D E Q R S

EXAMPLE 19.

The only ornamental type shown in Caslon (London) specimen book of 1803. The good taste of the Caslons doubtless alone prevented them from producing types like examples 16 and 17. History tells us that this devotion to good taste brought the foundry into financial quicksands.

national meetings and their dinners. Do we hear anything about the art? No, we are enthralled by eloquent statisticians, and excited by the contending schools of cost and profit finders. In a long course of annual dinners, ostensibly in honor of Doctor Franklin, a great printer, I have never heard one serious attempt to do anything else than get some fun out of the occasion; and the

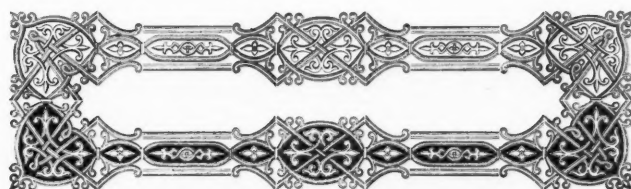
three hundred and fifty years, very few ornamental types were made, and those were chiefly initials, scripts and "flowers." The Gothic or text letters were always in use in considerable variety. Examples 13, 14, 15 show the only job types made in England in 1700. The matrices for these types are still in existence in London. In 1820 an inventory of one of the principal letter-foundries



EXAMPLE 20.

A combination border of French origin, made by MacKellar, and by Conner, in the sixties. From matrices owned by the American Type Founders Company.

annual conventions of the undertakers are really much more funny. The young printer, who desires to find something worth living for, is recommended to study the history of his craft, and the productions of the great printers who practiced it as an art. It is fascinating; it is elevating; and (breathe it softly) it will pay!



EXAMPLE 21.

A combination border of French origin used in America in the early sixties.

Job printing as a separate business is not a century old. It came in with railroads and cheap postage. These lent wings to advertising, and all job printing is advertising. Prior to about 1825, job printing was confined to handbills, title-pages, and legal documents. A scale of prices of 1810, agreed to by the compositors and employers of London, specifies that "jobs of one sheet or under" (auctioneers' catalogues and particulars) are to be paid for at 7d. per thousand ens, "broadsides, such as leases, deeds, and charter parties, to be paid for the double of common matter, the indorse to be paid one-fourth of the inside page, as common matter." In 1816 this scale was amended, but with no further reference to jobwork. In 1822 a leading printer in London, discussing the prospective competition of lithography, makes a comparison of costs in which he only mentions circular letters and official orders. Lottery tickets and paper money were commonly worked on the letterpress. The earliest letter-headings, book-plates, dedications, etc., were done by copperplate printing. From 1450 to 1800,

in England shows that it made twenty-one sizes of shaded letter (example 16), six of ornamented (example 17), fifteen of flowers (example 18), and three scripts. An 1803 specimen book of Caslon, now before me, printed by the famous Chiswick Press, shows eight specimens of shaded or outline, one of script, and one ornamented (example 19). The typefounders first met the demand for ornamental letters by opening the solid faces of Romans or texts; after that they proceeded to add ornamental devices to the regular Romans, and as these ornaments were not readily applied to lower-case letters without rendering them too obscure, nearly all the earlier ornamental letters are in capitals. Bruce's first specimen book, 1815, contained body type only. In 1816 they added

eighteen styles of "flowers." Their book of 1818 has one script, no ornamentals, and forty-three "flowers." In 1844, L. Johnson & Smith of Philadelphia (afterward MacKellar, Smiths & Jordan), then the leading letter-foundry, issued an octavo specimen book, without folios, three inches thick, printed on one side only, as was then the practice. It contains sixty pages of display

Aabcd Efgbijkl Mmp Q

EXAMPLE 22.—AUGUSTAN TEXT.

Aabcd Eghijkl Mmp Q

EXAMPLE 23.—MODERN TEXT NO. 40.

Two examples of Blacks of English origin.

types, liberally spaced, showing eight scripts, thirty-two text or "black" letters, twelve antiques, five outline, forty-four shaded and forty-five ornamental, and the balance variations of

modern Roman, such as condensed, extended, etc. If we except two sizes of text letter, none of the Johnson types of 1844 survives to-day, being very little in advance of examples 16 and 17, which were made about 1800. In 1853 George Bruce, who in that year probably excelled all other typefounders in America in enterprise and variety of product, issued a small quarto specimen book of about three hundred and fifty pages, of which sixty-four contained display types. It shows very little advance over the Johnson book of 1844, except in borders, which are displayed on seventy-

A B C D E F G H

EXAMPLE 24.

A B C D E F G H I J K L M

EXAMPLE 25.

A B C D E F G H I K

EXAMPLE 26.

A B C D E G H J I K

EXAMPLE 27.

A B C D E F G H I J K L M

EXAMPLE 28.

A B C D E F G H I

EXAMPLE 29.

Representative ornamental types used in British and American typography from 1850 to 1860 and after, mainly of French origin.

one pages, and most of them are praiseworthy, especially the combinations. These borders were of French origin, and the whole world depended on French letter-founders for borders down to the mid-seventies. These borders, as the designer progressed, represent the acme of the art of punch-cutting. From a hundred such evidences of the superior artistic genius of France, I select two examples (20, 21), the matrices for which are still preserved by the Philadelphia branch of the American Type Founders Company. Prior to 1876, Bruce only among American typefounders originated borders worthy of notice. Bruce in borders, as in type, developed along old-world lines.

Job printing was stimulated greatly in the

early fifties by the general introduction of fast job platen presses. It had grown slowly but steadily under numerous handicaps. In 1831, Stephen P. Ruggles made the first treadle job press. It was made of wood. In 1833 he built another press of iron for George P. Gordon, a New York printer. Ruggles commenced making presses in Boston about 1834 and in 1840 he built the first job press to be operated by power, which was used by S. N. Dickenson, the typefounder. Gordon, following on the lines of Ruggles, began to build job presses in 1851. Both made fortunes.

The demand for display types for job printing was best met by the French letter-founders on the ornamental side, and their designs were copied in Great Britain and America down to 1870. Prior to that year Great Britain had developed the antiques, clarendons, dories and sans serifs (called Gothics by us), as well as the various series supplementary to the present modern and old-style Romans. In these we find excellent taste, little invention, and great usefulness. At this period (1870) the British printers' most popular job types were the two text letters shown in examples 22 and 23, and the sans serifs. In America in 1870, Bruce had in job types surpassed the old-world typefounders, both in the quality and number of his designs. Up to 1867 MacKellar was a mere copyist of European type-faces and borders, and so was Conner. No other American typefounders had done enough even in an imitative way to merit comparison with the three leaders. As supplementing the examples of borders used in the sixties, I show a few job types which were in use at the same time (examples 24-29) and which will give the reader a fair idea of the state of the art before the period of American invention in ornamental types.

The revolution in the designs of job types commenced by MacKellar and Bruce in 1867 had made good progress in 1870. In that year Oscar H. Harpel issued a book of specimens, comprising his own work and that of several other leaders in job printing. It marks the period of transition from the old-world designs to our own, about half the type-faces being of European origin, and all the borders. It shows that the American compositor was even then not afraid of his types. The workmanship and presswork are very good. The composition is exceedingly good, when we consider the character of the types then popular, and fully justify the claim that American job-printers excelled all others at that time. The new American type-faces were made in series, while most of the European faces were not. Harpel's Book of Specimens is a landmark of value in the history of printing in America.

(To be continued.)

Written for THE INLAND PRINTER.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XIII.—BY N. S. AMSTUTZ.*

THE GROUPING OF VARIOUS STOP EFFECTS.



IN the whole matter of processing, it is important not to lose sight of the guide-posts, and to this end the enlargements of the engravings presented last month are grouped in a new order for comparative study. The purpose of this whole series of articles is educational, not simply illustrative from the standpoint of furnishing entertainment, neither educational from the basis of theory only, but from a proper presentation of coördinating facts. So long, then, as a truthful and thorough exposition of phenomena relating to actual conditions are presented, without dogmatizing, each reader within whose sphere the matter falls will not feel that his individuality is being set aside, but will come to realize that he is still free to think for himself—form his own conclusions, as to what other effects would be produced if the enumerated conditions were changed. So then, so long as facts are dealt with, no one will be misled, and a lot of valuable time will not be spent in useless arguing as to one thing or another.

This is the only apology for a seeming repetition of some of the data. When the busy man sees placed side by side all the results of a series of tests relating to one working condition, he can the more readily reason from cause to effect and avoid trying to carry a mental picture from one page to compare with that seen on another (probably of another month). The effort is too great, hence the usual result is seen in the fact that the matter is read over or examined in such a superficial manner that a spell of delusion takes possession of the reader and the very essence of the entire matter is lost; besides he is deluded into thinking, because of the cursory examination, that he knows, when as a matter of fact he simply *thinks* he knows, which is quite a different matter from actually knowing a thing.

ROUND STOP EFFECTS.

Fig. 93 shows the H. M. & S. regions of Fig. 58 interpreted by the stops shown in outline beneath the specific portions of the figure. This figure shows what the etching retains of the negative values that are produced with three round stops, $\frac{1}{8}$ inch and one minute white-paper flash, 5-16 inch, seven-minute straight and 9-16 inch

with one minute exposures. The arrow heads identifying the tonal regions are put in white in each case for greater clearness. In the region shown at H the smallest black dots are found. These conform very well with the others on the M. & S. sections. The white dots at M are a little beyond the middle-tone region, reaching almost to the three-quarter whites, while the white shadow dots adjacent to S are too large in themselves; yet when the ink-spreading action takes place they will be reduced in size somewhat, but not enough to compensate; besides, the robbing of the printing surface of ink to form borders of heavier black leaves a comparatively large central area with but little ink. This in turn increases the gray effect, which these otherwise large white dots inherently possess, because of their large areas. A small magnifier will not show this phenomenon, but a magnification of forty or fifty diameters will readily disclose the falsification of tonal interpretation. Just here it is very important to call attention to a possible fundamental trouble in color-work. It seems likely that many times too much pressure at certain local points will squash out the ink from between the highly surfaced paper and the printing face of the engraving, leaving such a thin film of ink where ordinarily a full density is expected, as to materially change the color value at the point in question, due, not unlikely, to too much pressure. Should this area be large enough to become noticeable, the solution is usually sought in *slight* modifications of the color being run, with the result that the effect may be corrected for the specific region of heavy pressure, but the portions which received normal pressure and which were being translated in harmony are now thrown into discord. So, no doubt, localized modifications in color value could be traced to this phenomenon.

This is known by good color-printers and they make the proper allowances in the make-ready, so that there is little or no squashing of the color from off the printing areas. A very disturbing color effect, somewhat analogous to the thin film effect in double-tone ink working, is encountered in tri- or quadri-color work the moment this squashing effect takes place, and naturally the uninformed printer will jump to the conclusion that the color needs doctoring, when the remedy would be purely local and have to do with the impoverished ink, or lack of covering, which is due to excessive local pressure. From the analyses made, it seems reasonable to infer that the conditions pointed out lie at the bottom of some of the color troubles which are frequently encountered.

In order that there may be no excuse on the part of the etcher or photographer in giving attention to the specimens, by pleading a greater need on the part of "the other" craftsman, a repetition

* Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

of the M region of the negative enlargements is placed alongside of the M engraving, in all the figures except ninety-seven, where the "62-s" negative is used, so that the etcher may know what the photographer's basis was, and per contra the photographer understand his own and the etcher's ground as well. From such comparative study should spring good, wholesome collaboration, in which petty shifting of blame for error of judgment would not be a part. The middle-tone

enlargement from that followed in the January number, where the enlargements were grouped as to HIGH LIGHTS, MIDDLE-TONES and SHADOWS. In the former case the arrow shown in the middle-tone region (M) points in the same general direction—from left to right—as on the original page-prints from the engravings; but in the present instance it points from right to left, and in the enlargement of the negative it is the reverse of the engraving shown alongside, so as not to invert

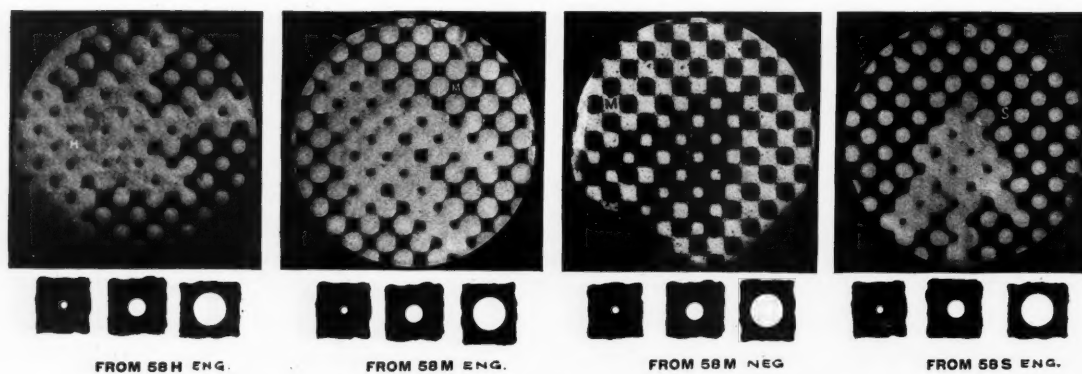


FIG. 93.—Showing round stop effects of engravings, grouped with a negative for comparison. All of these enlargements. Figs. 93 to 100, inclusive, are magnified about twenty diameters.

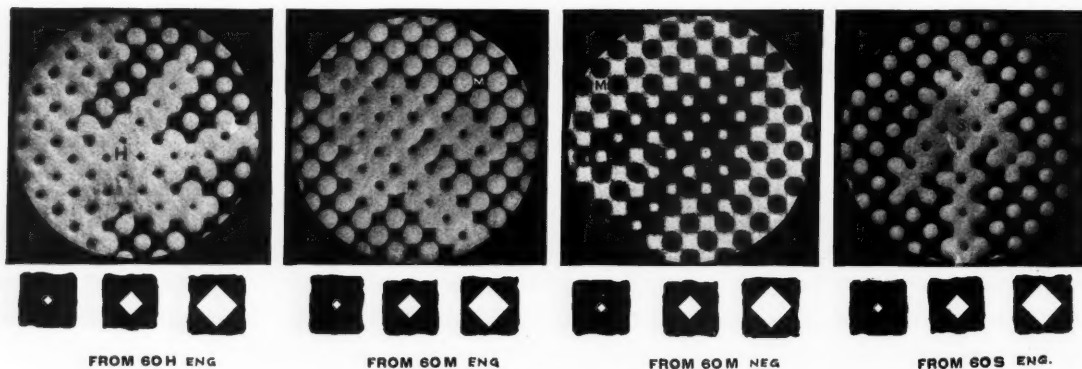


FIG. 94.—Illustrating the engraved effects, in comparison with a negative, produced by the use of "parallel" square stops in the position shown. The effects being somewhat similar to Fig. 93 are placed next in sequence.

negative and engraving regions have been specially selected for direct side-by-side comparison because this region is usually the hardest to control, where the tonal quality advances toward the three-quarter whites and the birth of "crescent" dots.

This form of comparison, for this region, is carried throughout the entire series of figures wherever its use will be of assistance to the reader.

In view of the fact that the middle-tone engraving and negative values are placed side by side in this series of illustrations, it is important to point out a difference in mounting the engraving

the corresponding set of dots. The letter M localizes the same dot area of both the engraving and negative in all of the figures. In the S and H regions the arrows point in the same direction as on the printed page. The camera data are given in detail in the December and January articles, but the cardinal features may be recapitulated for convenience.

Camera extension was placed at thirty-three inches, the screen distance was the same for all the different stops used, or .3108 inches. In the case of the largest stops, this distance was 1.6 times greater than the normal (.195); for the middle-sized stops the normal distance was 1.13

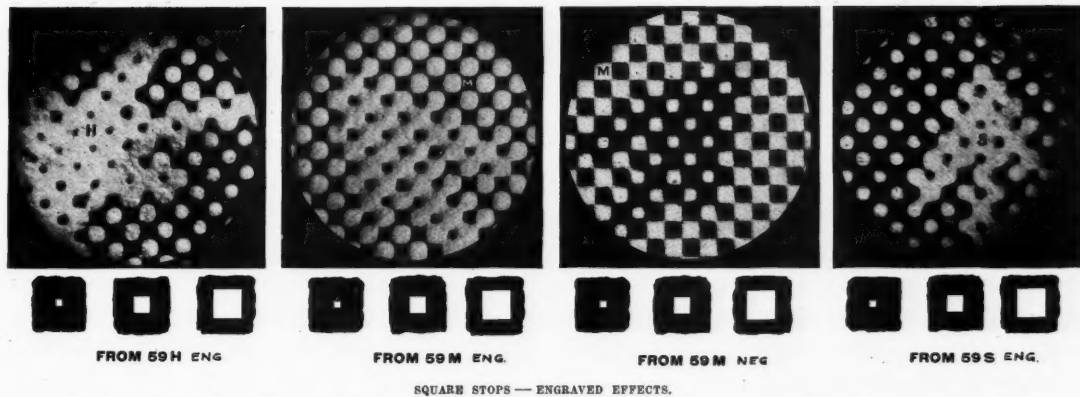


FIG. 95.—Showing a group of square-stop engraved plate effects. Combined with a negative. Stops used in the position as shown.

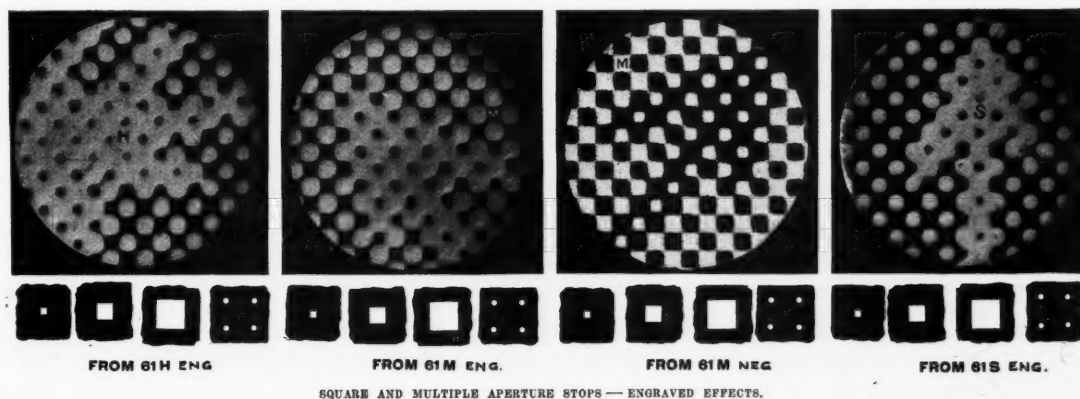


FIG. 96.—Showing the engraved effect where square and multiple aperture stops are used, grouped with a negative enlargement. The exposures used were 1 minute for the smallest, 7 minutes for the middle size, 1 1/4 minutes for the largest and 1 second white paper flash for the multiple aperture stop. The same exposures for similar stops—smallest, middle and largest—apply to all of the other figures.

times larger; and for the smallest stops the distance actually used was also less than the normal. In other words, the normal was 2.8 times greater.

“PARALLEL” SQUARE-STOP EFFECTS.

Fig. 94 shows the effects when square stops were used with sides standing parallel to the screen lines and, rather curiously, the effects are very similar to those produced with round stops, as a comparison of Figs. 93 and 94 will show. These figures immediately follow each other, so that detailed study will be facilitated. On close observation of the negatives, it will be noticed that the joining tendency at the corners of the dots is broader than that shown in Fig. 93, produced with round stops. There is plenty of room for study in these two figures for those who hold to the irradiation-diffraction or the penumbral-geometric formation of the dot variations. Allowance must of course be made for the fact that a shifting of the screen or sensitive plate, or both, took place in the two exposures, so that the same screen lines did not interpret the same exact spot

of the arrow heads. This is more noticeable in the case of the “S” region than in the M and H portions, indicating more change in one side of the camera than the other. This difference illustrates the necessity for rigidity in the camera structure and a divorcing of the screenholder from the dark slide.

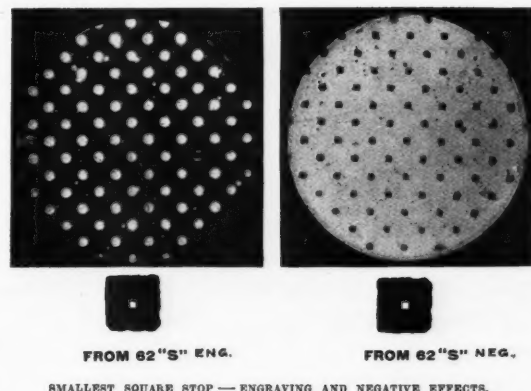
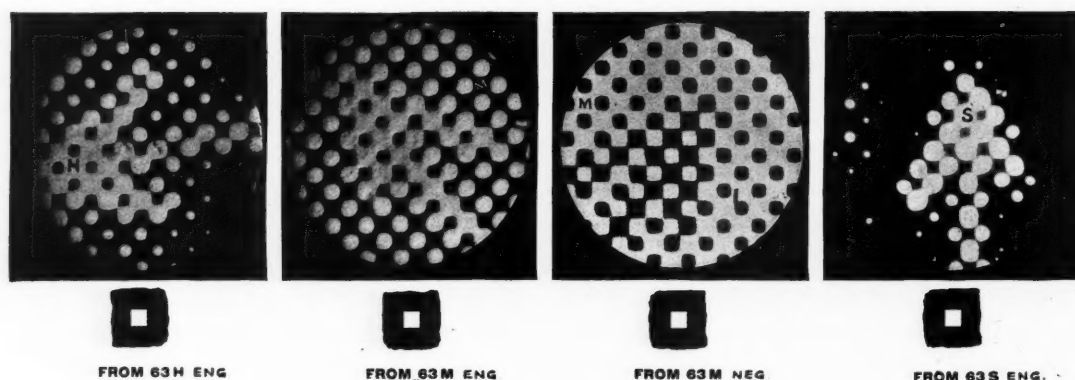
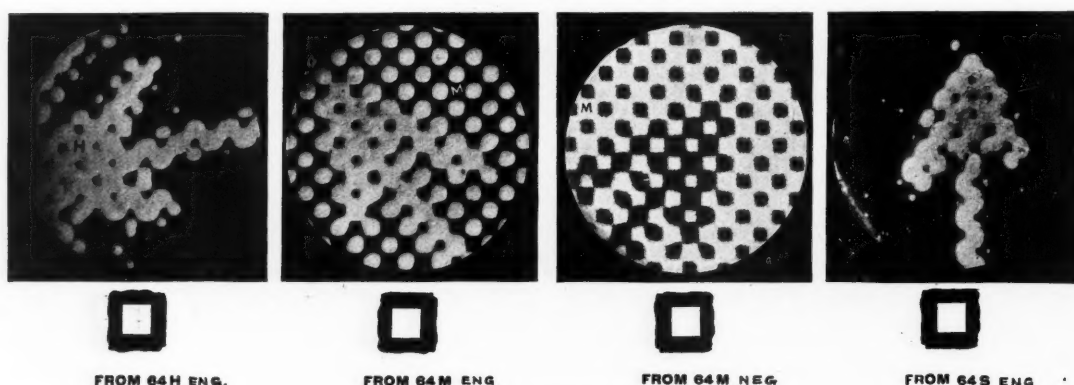


FIG. 97.—Showing smallest square stop engraved effect, when used alone for 1 minute white paper flash. Combined with a negative for comparison.



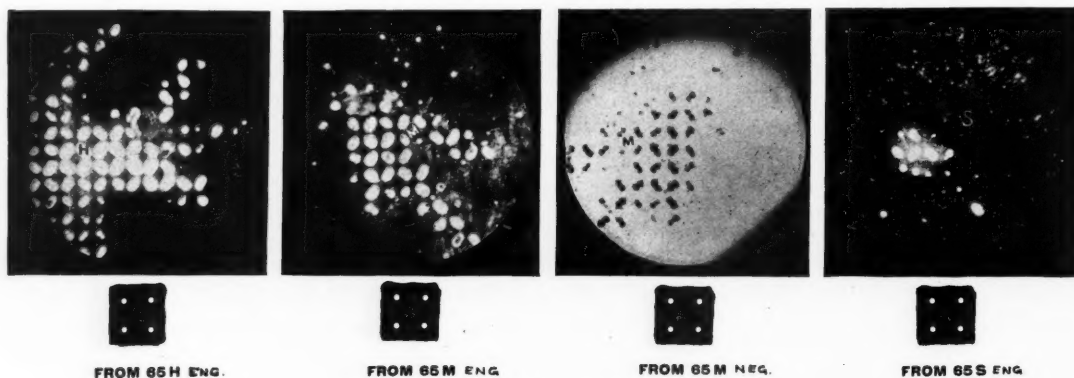
MIDDLE-SIZED SQUARE STOP — ENGRAVING EFFECTS.

FIG. 98.—Showing the engraved effects when using the *middle-sized square stop* alone, for 7 minute straight exposure. Combined with a negative enlargement.



LARGEST SQUARE STOP — ENGRAVED PLATE EFFECTS.

FIG. 99.—Showing *largest square-stop* engraving effect when used alone for 1¼ minutes. Combined with a negative enlargement.



MULTIPLE-APERTURE STOP — ENGRAVING EFFECTS.

FIG. 100.—Illustrating the engraved effect when the *multiple-aperture stop* was used alone for 1¼ minutes. A negative enlargement is also combined in the same figure.

VERTICAL SQUARE-STOP EFFECTS.

Fig. 95 presents four effects produced in Fig. 59 with the set of square stops, shown in connection. These received the same time and had the same area as those used for Fig. 93. They stood in the camera in the same position as shown. The H effect is practically the same as that of Fig. 93, but the M and S effects show a greater tendency

toward a square form of white dot on the engraving, and it is especially noticeable in the case of the M region. It is, however, not so apparent as the engraved effect of the same region of the next figure.

Fig. 96 shows the small effect produced by the momentary use of the multiple aperture stop shown. A comparison of the negatives of Figs.

95 and 96 shows about the same difference as the two sets of engravings disclose. These enlargements afford much food for thought on the control of half-tone dot gradation, by size and shape of stops and duration of exposure, even under other fixed camera conditions.

DISSECTED INDIVIDUAL SQUARE-STOP EFFECTS.

Fig. 97 shows the shadow white-paper flash effect of the negative and the modification of its tone value in the engraving. This figure is especially interesting because it illustrates to what extent a flat etching will enlarge "pin-point" shadow dots, when the dots of the high light and middle tones are not of proper related size, thus showing the necessity of staging when similar conditions as those illustrated are found in practice. This figure shows the effect produced by the smallest-sized square stop, when used alone for one minute.

Fig. 98 carries the dissected effect into the middle-sized square stop realm when it was used alone for seven minutes. The clearness and sharpness of the negative dots is specially noticeable. In the shadow region the effect was practically *nil*, as only the white of the arrow head is shown. In Fig. 99 this is emphasized in the same region. A comparison of the H engraving region of Figs. 98 and 99 is very interesting, as they disclose the difference in the preservation of detail in the middle tones found alongside of the arrow stem. In Fig. 98 these are held, but in Fig. 99 they are lost, as the one and three-quarter minutes exposure with the largest square stop alone was not enough to cause the dots to grow sufficiently to hold the tonality mentioned. The differences in the M region are not so great, except in the negative, where one sees a marked fuzziness in Fig. 99, but none in Fig. 98.

INDIVIDUAL MULTIPLE APERTURE STOP EFFECT.

Fig. 100 shows an effect of a one and three-quarter minute exposure for the multiple aperture stop alone. It is interesting as showing how the dot shapes and values change from the normal practice disclosed in the previous figures. The arrow head of the H region is not clearly defined, but the letter "H" will be found almost at its point.

SCOPE OF RESEARCHES.

Subsequent series of enlargements will show the principal conditions as found in the modifying effects produced by the engraver's proofs and page proofs, so that the entire interrelation from negative to printed page will be successively disclosed. As heretofore mentioned, it is the aim of these researches to present only such data as are actually based on ordinary practice, in order to

prove of the greatest instructive value; and in presenting the extended series of various groupings of results, the reader will have been given a respite from "intimidating" mathematics and optical diagrams. No one has been launched into the whirl of debatable ground as to irradiation, diffraction, interference fringes, penumbral shadows, pro and con, but even the penumbral diagrams as given show but a plausible interrelation of the dependence of dot size on the phenomena of time and varying luminosities. At any event, to the average man it seems to be a more easily grasped hypothesis. In the realm of research alone, without reference to actual workers, it matters little how fierce the conflict may rage, as the different arguments that may be advanced for or against one theory or the other are of about equal number and scope. Hence the practical man need not be disturbed if now and then faint evidences of *differences* on these moot points come under his observation.

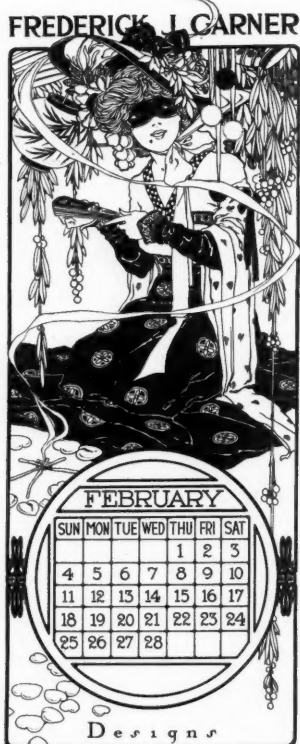
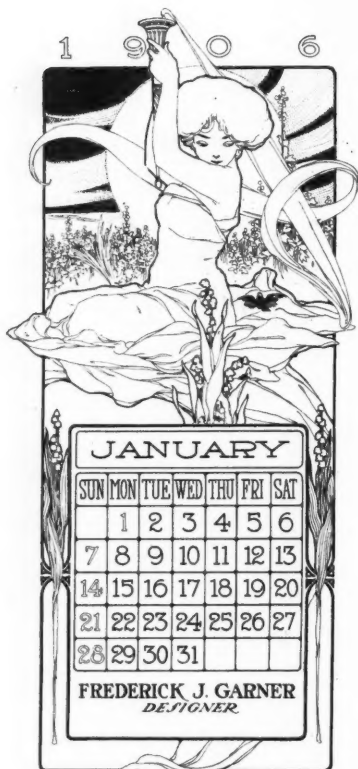
(To be continued.)



"HARMONIOUS COMPOSITION."

By R. Pechner.

Too MUCH advertising wastes money. Too little advertising wastes money. Too much copy in too little space wastes money. Too little copy in too much space wastes money.—*The Boot Strap.*



Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



AN improved bronzing machine has just been completed in London, and, although not yet ready for sale to printers, the initial machine is at work and has been shown to a few favored individuals. In principle it is a good deal different from existing bronzers, all rollers having been done away with, the powder being put on with a pad motion. The sheets are fed from a feed-board, at which two feeders can work if small jobs are being done, thus doubling the output; seized by grippers, they enter a cylinder and pass under a bronzing pad with a reciprocatory motion, the cleaning being done by a pad of special soft material. A feature of the machine is the method of supplying the bronze powder, which is fed from a duct on the top of the cylinder. This duct is similar in construction to that of a cylinder printing machine, and has a series of screws at short intervals along its length, by means of which the supply of bronze may be regulated to suit a heavy or light line at any part of the sheet being worked. The duct is also fitted with movable divisions and can be divided into portions, each of which may be filled with a different color of powder, thus enabling a printer to work a job in silver, gold and copper at one putting through, or even to keep a portion of the sheet free from bronze altogether. The bottom of the duct is covered with wire gauze, and beneath that is the bronzing pad. The sheets are delivered face up so that the feeder can always see how the work is progressing. The machine is perfectly dust-tight, is simple in construction, and not at all likely to get out of order, while the price at which it can be sold will give it a great advantage over existing machines. I have seen the machine at work and the bronzing turned out by it was perfect. European and American patents have been taken out, and if any American firm would like a good thing they ought to secure the rights of manufacture for the United States.

ALTHOUGH the British printing trade as a whole did not find the past year to be one of a very prosperous character, yet the trade of the nation has surpassed the most sanguine hopes, and the oversea trade of 1906 was worth over \$5,000,000,000 dollars. The impressions of national prosperity which the Board of Trade Returns for 1906 convey are supported by all other available evidence. Railway traffics show a great expansion, and in the few cases where, in the unfortunate absence of official records, trade authorities or associations are able to make approximate calculations of production, record outputs are shown. More satisfactory still is the fact that the board of trade employment chart has given a falling unemployment curve, and while more workmen have found employment, there has been a general recovery, if not an actual rise in wage rates. On the face of it, then, British trade and industry would appear to be in an extremely flourishing condition.

THE newspaper world is smiling at the importation from the United States of Mr. Pomeroy Burton — recently manager of one of Mr. Hearst's journals — to take charge of the news department of the London *Daily Mail* and other Harmsworth publications. England is not yet ripe for American journalistic methods, and Mr. Burton will find he has a hard row to hoe when he endeavors to introduce them to the British public. In a panegyric of the newcomer an American scribe who knows him says: "Mr. Burton is sure to cause his fellow city editors on other London dailies no little anxiety. 'Pom.' Burton, as he is

called in the American newspaper world, is a 'flyer.' He can manufacture sensations and solve murder mysteries. He gets on the 'inside' of domestic affairs of the 'big fellows' (millionaires and people before the public eye) and is first in the field with news of an elopement or a pending divorce suit. In New York he is said to have run the police department, while the detectives look upon 'Pom.' as a living Sherlock Holmes. The New York reporter will tell you that 'Pom.' Burton has cleared up more mysteries than any living man in the States. The members of his staff refer to him as the 'thinking machine.' No matter how important the matter, Mr. Burton has a way of tickling the public fancy — I refer of course to the great American public. He sails close to the wind at times, but tacks skilfully." This is all very fine so far as eulogium goes, but so far the *Daily Mail* has shown us nothing so very startling under the new régime. Perhaps the best thing about Mr. Burton's post is the salary, which amounts to \$25,000 a year or \$500 a week! Why, it is better than being editor of the *Times*.

THE Birmingham branch of the Typographical Society having presented a memorial to the employers asking that the minimum rate of wages for those employed in jobbing and weekly news offices, should be increased from \$8.50 to \$9, with an increase of 1 cent per hour on overtime, has been favorably considered, and the advances have been granted. The men are loud in their praises of the friendly way their employers met them in the matter, and the result is that a fine feeling of loyalty is now existing on the men's part.

IRELAND has been a considerable way behind the times in the matter of fine printing, for, if we except Belfast, where some very fine work indeed is done, the typographical art was in a neglected state. Now a regular spurt is being made, and some highly artistic work has been produced locally. No doubt in the forthcoming Dublin exhibition, letterpress and lithographic printing will be represented, and it may be confidently expected that among that of other places the products of the skill of Irish firms will be displayed. The introduction of typesetting machinery and other labor-saving appliances in recent years has reduced the cost of letterpress printing so substantially that it is now used for many purposes which would have been economically impossible under the old conditions, and there is no trade in the world in which there is closer and keener competition. There is distinct evidence of progress in the poster and pictorial trade. An enlightened taste in this connection has been gradually developing, with the result that the day seems completely past when a general impression appeared to prevail in Ireland that anything would do, and when the dead walls and hoardings were defaced with atrocities in which art was conspicuous by its absence.

A BILL that will affect to a great extent what is known as the "scrappy" or the "gutter prints" which offer prizes to their readers is to be brought before Parliament. It is promulgated by the National Anti-Gambling League, and provides heavy penalties for the proprietors of papers that offer prizes exceeding \$25 in one week, and still heavier penalties for such newspapers as insert advertisements of these newspaper competitions. This bill, if it becomes law in its present form, will deal a death-blow to a considerable number of publications that at present only keep up their circulation by the money prizes they offer, and will give a chance of success to those papers that appeal to the public on their own merits. The giving of prizes is at present carried on to a great extent. One weekly is giving away \$500 a week at present, another is

offering a prize of \$10,000, and a third gives \$25 a week for life for the solutions to a series of silly puzzle pictures. Apart from the prizes there is little in these periodicals to attract the sensible portion of the reading public. One clause of the bill gives power to the postmaster-general to destroy such printed matter of the kind that may come into his hands, and to open any batch of closed letters which may be suspected and to confiscate any moneys that are therein.

THE new Stringertype Composing Machine, referred to at various times in these notes, and the initial construction of which was shown at the late Printing Exhibition in London, is now in a fair way to being manufactured and sold to the trade, as a company bearing the title of the Stringertype Manufacturing Company, Ltd., has just been formed with a capital of \$2,400,000 in \$5 shares, to acquire the benefit of certain inventions relating to the construction of type casting and setting machines, and the license to manufacture and use upon machines, constructed upon such patents, molds made in accordance with British Patent No. 20,953 of 1900, and to adopt an agreement with the British Stringertype Syndicate, Ltd. The Stringer Composing and Type-casting Company, Ltd., has consented to this registration. The offices of the new company are at 44 Leadenhall street, London, E. C.

THE new Prevention of Corruption Act, which came into force on the first of January last, is causing considerable perturbation in many circles, and while the main object of the measure, namely: the prevention of commercial corruption, is, of course, a most laudable one, yet it would seem to hamper the working and to place obstacles in the way of proprietors, editors, and reporters of news. If it is to be interpreted literally, it would seem that this act prevents a reporter from rewarding the obliging policeman who gives him early information of a murder, or the dock official or coast-guardsman who notifies him of a shipping disaster. The act implies that the taking of a "consideration," if it induces the recipient to do anything which his principals might, in their wisdom, consider a breach of faith, is a punishable offense. A movement is therefore on foot among journalists to obtain from the law officers of the crown some definite declaration as to the actual scope of the act and its intended application, and, if necessary, to obtain the introduction of a short act of definition, modification, or amendment.

HOW WORDS COME INTO THE LANGUAGE.

In the latest volumes of the "New English Dictionary," Doctor Murray and Mr. Henry Bradley give some very interesting examples of how words have come into the language. It is curious to see how a new word extends our vocabulary. For instance, the discovery of photography has led to 234 words being added to the language. Doctor Murray fixes March 14, 1839, as the birthday of the word "photography." It was on that day that Sir John Herschel used it in a paper which he read before the Royal Society. The new word took root in France, and two or three months later, when Arago made his report to the Chamber of Deputies concerning the pension of M. Daguerre, he quoted "photographie" as a generally accepted word. Mr. Craigie traces the word "Renaissance" back to 1845, when it was used by Ford, the father of Sir Clare Ford, in his well-known "Handbook to Spain." The word had, however, appeared relating to architecture five years earlier in Trollope's "Summer in Brittany." Then John Ruskin employed it frequently in his "Stones of Venice," and soon it joined the family, not as a stranger, but as a familiar word in common use.—*Exchange*.

THE AGREEMENT

BETWEEN THE UNITED TYPOTHETÆ OF AMERICA AND THE INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION OF NORTH AMERICA.

This agreement, made and entered into this eighth day of January, 1907, by and between the United Typothetæ of America and the International Printing Pressmen and Assistants' Union of North America, for the purpose of establishing between the employing printers of the United States and their pressmen and feeders uniform shop practices and fair scales of wages, settlement of all questions arising between them, and the abolition of strikes, sympathetic or otherwise, lockouts and boycotts,

Witnesseth, That any question arising between a local typothetæ or affiliated association of employers and their pressmen or feeders in regard to wages or shop practices shall be referred in writing to the local conference committee, made up equally of representatives from the local typothetæ and the local union. During such conference, and until final settlement of the question, the conditions obtaining at the time of the notice shall continue, and in the meantime there shall be no lockout and the men shall remain at work. Should either party, after such notice, consider itself further aggrieved, such party shall immediately present a written protest of such condition to an officer of the other party, which grievance shall be acted upon by the conference committee within five days. Neither party shall have the right, under any circumstances, to decide that the other party has broken the contract, but such decision shall remain only with the conference committee. Should this committee be unable to agree, or should one of the parties consider itself aggrieved by said committee's findings, either party to the conference may refer the question at issue to the national conference committee, which national conference committee shall act as hereinafter set forth.

Both local and national conference committees, in settling questions of shop practice, shall aim at the establishment of uniform shop practice throughout the United States and Canada. Unless special contracts to the contrary exist, any finding of the national committee in regard to shop practice shall be binding upon local organizations.

A ruling upon a question of shop practice shall be made within three months after the presentation of such question to the conference committee of either side, and such ruling when once established by said committee shall not be reconsidered within two years.

Any change in the scale of wages shall be settled by conference or arbitration within four months after the first request for consideration, but shall not go into effect until one year after the first request for consideration; and no scale of wages shall be changed oftener than once in three years; provided, however, that all such scales of wages shall terminate with the expiration of this contract unless specifically agreed to the contrary.

All present contracts between the local typothetæ or affiliated organizations of employers and their pressmen and feeders shall continue in force until their natural expiration.

A contract accepting a particular scale of wages does not include the acceptance of any rules of the union in regard to shop practice not specifically mentioned in said contract.

The International Printing Pressmen and Assistants' Union of North America shall not engage in any strike, sympathetic or otherwise, or boycott, unless the employer fails to live up to this contract, it being understood that

the employer fulfills all the terms of this contract by paying the scale of wages and living up to the shop practices as settled by the committee, regardless of his employees' union affiliations; no employer shall engage in any lock-out unless the union or members thereof fail to live up to this contract; the conference or arbitration committee to be the final judge of what constitutes a failure to live up to this contract.

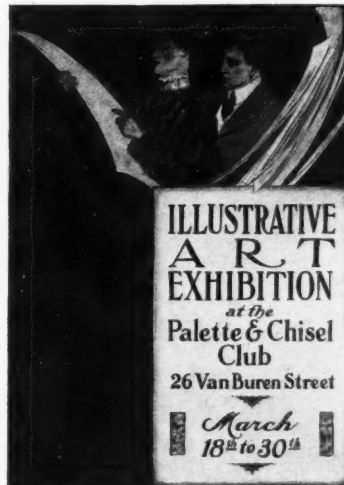
Pending investigation or arbitration, the men shall remain at work. The conference committee shall fix the date when any decision shall take effect, except the question of wages, which is heretofore provided for.

In the event of either party to the dispute refusing to accept and comply with the decision of the national board of arbitration, all aid and support to the firm or employer or local union so refusing acceptance and compliance shall be withdrawn by both parties to this agreement. The acts of such recalcitrant employer or union shall be publicly disavowed, and the aggrieved party to this agreement shall

shall appoint two of its members who shall be known as its members of the national board of conference and arbitration. These members may be changed at the will of the respective parties except during the negotiation of any particular question, during which time the membership of such board shall continue the same. In case of the death of any member of such board during the consideration of a question, the place of such deceased member shall be filled by his party, and the entire proceeding shall thereupon begin again. This board shall meet upon a request of the president or presiding officer of either party at some point to be mutually agreed upon, within one month of such request, and shall take such evidence as it may consider bears upon the subject in hand. A majority of votes cast upon any question shall be binding upon both parties to this agreement. Should the vote upon any question result in a tie, this board shall select a fifth person to act as arbitrator, who shall for this particular question act as a member of such board, and the decision



Drawn by August Petryl.



Drawn by Howard Heath.

PALETTE AND CHISEL CLUB, CHICAGO.



Drawn by August Petryl.

be furnished by the other with an official document to that effect.

In the event of a strike in a non-typothetæ office, if it is proven to the local conference committee that such office is not complying with the shop rules and practice and scale of wages in accordance with the terms of this contract, no assistance shall be given to such office by typothetæ members.

This agreement shall continue in full force and effect until May 1, 1912.

It is expressly agreed that until January 1, 1909, fifty-four hours shall constitute a week's work; and that thereafter during the life of this contract forty-eight hours of eight hours a day shall constitute a week's work; arrangements, however, can be made locally to bring the forty-eight hours so that a Saturday half-holiday can be enjoyed without overtime cost to the employer, it being distinctly understood that the employer is entitled to the forty-eight hour week fifty-two weeks in the year, except where legal holidays intervene.

Notice of any desired changes in the contract must be given in writing by either party to the contract at least one year prior to the expiration thereof.

Manner of arbitration: Each party to this contract

of such constituted board shall be binding upon the parties thereto.

The expenses of the members of the conference committee shall be borne by their respective parties. The common expenses of a conference shall be equally divided between the two parties.

Signed in duplicate.

UNITED TYPOTHETÆ OF AMERICA.

(Signed) GEORGE H. ELLIS,
WILLIAM GREEN,
E. LAWRENCE FELL,
A. R. BARNES,
T. E. DONNELLEY.

*Subject to ratification by the U. T. A. Convention.

INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION OF NORTH AMERICA.

(Signed) MARTIN P. HIGGINS,
JOHN G. WARRINGTON,
EDWARD W. GORDON,
WILLIAM J. WEBB.

* NOTE.—Ratified at a special convention of the United Typothetæ of America at Pittsburg, Pennsylvania, February 2, 1907.



BY F. HORACE TEALL.

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VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

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PRONOUNS.—J. T. R., Indianapolis, Indiana, writes: "Why is the word 'which' given preference to 'who' in the sentence, 'The entire time of the agent should be devoted to seeking families which are willing to receive children,' etc.?" *Answer.*—Because the family is considered as a group, not as a person or persons, and "which" is the proper pronoun to use in such connection. A group is a thing, whether composed of persons or not, and so the word by which it is named is in the neuter gender, unless

it is a plural, like men, women, or persons, which considers its members in their individual personality, and thus makes the personal pronoun proper.

A FAILURE IN STYLE-MAKING.—Every effort at making general rules for typographic style that we know of has some weak spots like on that we will cite as an example. Vizetelly's book "The Preparation of Manuscripts for the Printer" has rules for capitalization. It is not alone in being weak on this subject, nor worse than any other set of rules. Its fault is a universal one—that of offering as a rule for general guidance a hasty expression that seems right to its writer only because his own conception of advisable practice is dim, and he does not realize that fact sufficiently to make him study it out. Vizetelly says: "The systematic application of the following rules will assure correct capitalization." One rule is: "Capitalize the initial letter of words of special importance or others specifically applied, as the family names or type genuses [*sic*] of animal or of plant life." This rule is simply absurd in more ways than one, and is not only useless, but may be harmful in confusing the understanding of one who attempts to apply it. First, but not of great importance, inasmuch as it can not be misunderstood, is the wrong use of words with which the rule begins. It is not the initial letter which is capitalized; the word is capitalized by using a capital initial. Another gross word-blunder is the form "genuses," which is not a word at all. Systematic application of the rule to words of special importance, in the only meaning that the unqualified phrase can convey, is absolutely impossible; thousands of words are of special importance that nobody would ever dream of capitalizing, and that no one did capitalize even when the only rule was to do as you please—which is nearly what every one does now. Thousands of words specifically applied are never capitalized, which fact clearly nullifies this part of the rule, so far as systematic application is concerned. Family- and genus-names are capitalized under another rule, because they are proper names. Why type genera are selected is not apparent. Systematic application is impossible here also. Every genus-name is capitalized—unless, as rarely happens, none is capitalized. The "American Cyclopædia," published thirty or forty years ago, is one work in which generic names were printed without capitals. Any one who wishes to find out for himself how general is the failure to understand anything like a system of capitalizing (if any there be who does not know it) can easily do so. Let him take—any newspaper, I was going to say; but the newspapers are more excusable than the best books, or even magazines. Confusion is shown, not only in differences between different publications, but in individual works. The most violent contradictions to be found anywhere are in the Oxford English Dictionary, where even the same word, in the same use, is often one way in one place, and the other way a few lines further on. The example of inadequacy in making rules that is here criticised is typical, and selected merely as typical, not as showing one rule-maker to be worse than any other.

AGAINST "SIMPLIFIED" SPELLING.—P. W. R., Sweetwater, Texas, writes: "I have read with more than ordinary interest Mr. F. Horace Teall's criticism of Professor Brander Matthews. Mr. Teall takes up the word 'comptroller' and shows that, if spelled 'controller,' it would only imply one in control, while it would also preclude the ordinary reader from knowing whether the person referred to was the comptroller, an official, or simply one in control. Mr. Teall, however, did not criticise Mr. Matthews far enough. The word 'rhyme' he mentioned, and suggested

that it should be simplified to 'rime.' This word would also suffer the same way as comptroller, for rime means a hole or crack, etc., and, while it may not be in general use in such meaning, it would afford no other interpretation should its meaning be sought in a dictionary or a thesaurus. Certainly no one would ever think of applying the word rime, thus spelled, to poetic measures or description. And Mr. Matthews's entire list is full of so-called 'improved' spellings which would cause many men who have a command of the language as spelled in the Webster and Worcester dictionaries to lose valuable time in seeking

We tell this for the purpose of emphasizing the fact that his letter is a kind of matter that is wanted very much for this department—expression of personal opinion on any subject of general interest to proofreaders. It is a little incongruous to call this an answer, for we are not going to answer anything in the letter. It is to be regretted that conservative people do not say more than they do in print about spelling, and it is a surprising fact that those who do say things publicly are the men who should know best, and yet are all rabid changers! We do not intend in printing this letter to be understood as indorsing it in its



CROMWELLIAN.



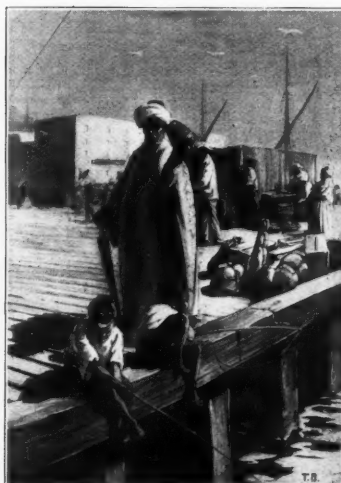
TOUCHSTONE.



PICKET.



STORM IN THE HIGHLANDS.



OLD JETTY AT CAPE TOWN.

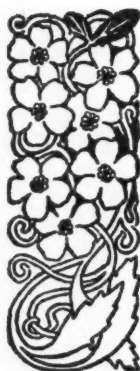
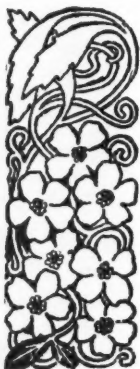


WOUNDED HIGHWAYMAN.

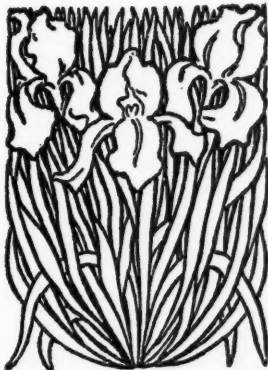
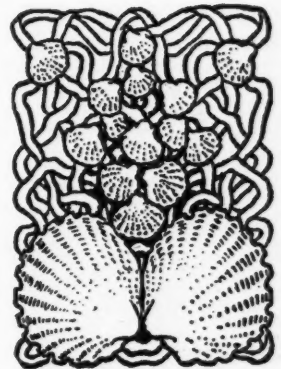
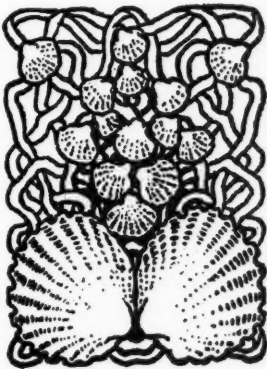
DRAWINGS IN OILS AND BLACK AND WHITE BY T. BUCHANAN, CHICAGO.

the meaning of words—without any source from which to seek them, unless Mr. Matthews sees fit to publish a revised dictionary (which we all hope he will not, or that, if he does, it will never be popular). Many of us sincerely trust that the public at large will discountenance so radical a proposition as forcing the people to learn over again the dictionary of twenty-five or fifty thousand words and their definitions. And, as Mr. Teall very sensibly says, it is hoped that those who have begun the adoption of the Matthews spelling will have foresight enough to drop it, for nothing but conflict can grow out of it." *Answer.*—Our correspondent wrote in a postscript that he could have said much more, but would wait to see how this was accepted.

entirely, nor does its publication imply anything except willingness to allow any one who wishes to address our audience to do so, whether his opinions agree with ours or not. In this instance we do agree with the general intention, but differ in some details. While it seems advisable to preserve "comptroller" for its special sense, it does not seem probable that readers will often fail to grasp that sense in any spelling, because context will usually indicate it—but not always. That no one will use "rime" for poetry is anything but "certain," as once it was the only spelling, and even now it actually is often used. It is unquestionably better spelling than "rhyme," except for the reason that the latter had become almost universal.



Suggestions from calendar of Genzsch & Heyse, typefounders, Hamburg, Germany.



Suggestions from calendar of Genzsch & Heyse, typefounders, Hamburg, Germany.



BY O. F. BYZBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byzbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byzbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

AD-SETTING CONTEST No. 21.—The number of entries in Contest No. 21 demonstrated that the readers of this department are made up principally of ad. compositors and not ad. writers. There were sixty-four specimens entered by fifty-four contestants. While this might ordinarily seem a goodly number, yet those familiar with THE INLAND PRINTER contests will readily recognize the difference. The copy used in this contest was not really intended for "copy" in the usual technical acceptance of the term, but was to be used as the text for the wording of a good ad., and the contestant was also to put the result of his ability as an ad.-writer into type. There are usually about two hundred readers of this department who stand ready to compete in typographical effect, but they "balk" at ad.-writing. Not only this, but many of those who submitted specimens used the text as copy almost literally, and a large number of requests have been received for a return to the former style of submitting prepared copy to be displayed to the best ability of the compositor. In accordance with the wish of the majority, therefore, the next contest will be one of the kind which has always proved so popular, and in order that it may be a particularly helpful one I want to ask that those interested will assist me by sending the copy of some ad. which they would like to have used. It may be something which has

puzzled you to display nicely, or it may be something which you have been successful with and are wondering if it can be improved upon. Send in your suggestions before March 20, if possible, and the best suggestion will be adopted for Contest No. 22 and announced in the May number. The result of Contest No. 21 will be published next month.

RATE CARDS FOR DAILY AND WEEKLY.—The following request was received from a publisher in a city of about eighteen thousand:

Mr. O. F. Byzbee, Chicago, Ill.:

DEAR SIR,—Please furnish us with rate card covering time from one insertion to insertions for one year for 1 to 20 inches, charge for one insertion of 1 inch for one time to be 40 cents, for one year \$12, and for 20 inches for one year \$125. A rate card on this basis is for circulation of nine hundred to twelve hundred. In your opinion are these charges adequate?

Also please make an adequate rate card for a weekly with circulation of twelve hundred to fifteen hundred, same to be based on your judgment of adequate charges.

Yours truly,

A card for the daily, constructed on the prices indicated, would be as follows:

	1 t.	2 ts.	3 ts.	1 wk.	2 wks.	1 mo.	2 mos.	3 mos.	6 mos.	9 mos.	1 yr.
1 Inch	.40	.55	.70	1.15	1.95	3.30	4.60	5.60	8.20	10.25	12.25
2 inches	.55	.85	1.15	1.95	3.15	4.60	6.00	8.20	12.25	16.00	19.50
3 "	.70	1.15	1.60	2.55	3.80	5.60	8.20	10.25	16.00	21.00	26.00
4 "	.85	1.45	1.95	3.15	4.40	6.40	9.70	12.25	19.50	26.00	32.00
5 "	1.00	1.75	2.25	3.50	4.90	7.40	11.00	14.25	23.00	31.00	39.00
6 "	1.15	1.95	2.55	3.80	5.40	8.20	12.25	16.00	26.00	36.00	44.00
8 "	1.45	2.35	3.15	4.40	6.35	9.70	14.75	19.50	32.00	44.00	56.00
10 "	1.75	2.75	3.50	4.90	7.10	11.00	17.25	23.00	39.00	53.00	68.00
15 "	2.25	3.50	4.25	6.10	8.90	14.25	23.00	31.00	53.00	75.00	96.00
20 "	2.75	4.00	4.90	7.10	10.50	17.25	28.00	39.00	68.00	96.00	125.00

You ask if, in my opinion, the rates you request for the daily are adequate. No, they are altogether too low. Your rate on one inch one year is only 4 cents, and the column rate drops to 2 cents. The lowest rate in the paper should not be less than 4 cents—in fact there is scarcely any profit even at 5 cents. Your card should be graded from 40 cents to \$250, which would bring the one-inch-one-year price about \$25. In preparing your card it was very difficult to grade down rapidly enough to strike \$12 for the one inch one year and still not be lower than \$125 at the end. Each price given is based on the number of inches in the contract, and where two or more contracts involve the same number of inches the prices are invariably the same. As examples, six inches two months, four inches three months, two inches six months, and one inch one year each require 312 inches of space, and the cost in each instance is \$12.25. A suitable card for the weekly follows:

	1 wk.	2 wks.	3 wks.	1 mo.	2 mos.	3 mos.	6 mos.	9 mos.	1 yr.
1 Inch	.50	.75	1.00	1.25	2.10	3.05	5.35	7.30	9.20
2 inches	.75	1.25	1.70	2.10	3.60	5.35	9.20	12.25	15.50
3 "	1.00	1.70	2.30	2.85	5.00	7.30	12.25	17.00	21.00
4 "	1.25	2.10	2.85	3.60	6.25	9.20	15.50	21.00	26.00
5 "	1.50	2.50	3.40	4.30	7.45	10.75	18.50	25.00	31.00
6 "	1.70	2.85	3.95	5.00	8.65	12.25	21.00	29.00	36.00
8 "	2.10	3.60	5.00	6.25	10.75	15.50	26.00	36.00	45.00
10 "	2.50	4.30	5.95	7.45	12.50	18.50	31.00	43.00	55.00
15 "	3.40	5.95	8.20	10.25	17.25	25.00	43.00	60.00	75.00
20 "	4.30	7.45	10.25	12.50	21.50	31.00	55.00	75.00	95.00

In this card the prices are more in accord with my judgment, as you requested, although they are still a little lower than would have been suggested if I had not known something of your prevailing prices.

NEW LABOR PAPER PROPOSED.—The following letter requests information regarding the prospects for a proposed new labor weekly:

Mr. O. F. Byzbee, Chicago, Ill.:

DEAR SIR,—There is some agitation here for the establishment of a weekly labor paper. This is a city of fifty thousand population, mostly industrial. There are two daily evening papers, one French weekly, two German weeklies and one English—which stand for nothing in the labor world. Advertisers seem to be more or less dissatisfied with existing mediums, but of course advertise as the only alternative. Some of them have told me that

they would favor a labor paper with their ads. This paper would receive the endorsement of the central labor body. Should advertising rates be approximately the same as the daily, or less? The daily circulation of the best daily is about seven thousand; of the weeklies, thirteen hundred to seventeen hundred. What should you judge the minimum circulation of a weekly labor paper ought to be to obtain good recognition and rates from advertisers? Does your book, "Establishing a Newspaper," cover the necessary data regarding a record of advertising and insertions? If not what is the best method? Are labor papers generally looked upon with favor by out-of-town or foreign advertisers? Any information you can give me on this subject in any of its phases will be gratefully received.

Yours truly,

E. S. ALDEN.

Holyoke is large enough to support a weekly labor paper, but its success depends on your ability to get a good circulation. If you can get from four to five thousand subscribers you can command the advertising of not only those who favor labor papers, but others as well. A weekly paper of the same circulation as a daily can secure the better rate for advertising. Labor papers are not generally favored by foreign advertisers and agencies.

GOOD AD. DISPLAY.—From among the many ads. submitted for criticism I have selected one as being the best

same body as the balance of the paragraph. Several full-page ads. were submitted by W. H. Barnett, of the Caldwell (Idaho) Tribune. Mr. Barnett's greatest fault is the use of too many different faces of type in his display. Frank C. Dawson, of Trinidad, Colorado, has adopted a style of display occasionally used—that of breaking the matter up

BETTS

401 N. COMMERCIAL ST.
OPPOSITE COMMERCIAL
SAVINGS BANK

HAS his Christmas line in, also carries Fine Candies, Cigars, and Stationery. All kinds of Hot Drinks served at the fountain.

No. 2.

into two usually unequal columns, and displaying each with apparent disregard for its relation to the other. Two samples of his display are shown (Nos. 2, 3). While the effect is undoubtedly striking, it is certainly not artistic, and I would not recommend its use.

COST OF PRINTING A BIG WEEKLY.—The following interesting request for assistance comes from an eastern subscriber:

We are considering a plant for the production of a weekly newspaper of a circulation of about thirty thousand, consisting of the following equipment: Two large flat-bed, two-revolution presses, probably Hoe No. 6, each equipped with an automatic feeder, a combined folding and wire-stitching machine, adapted for handling two large sheets, folding and stitching them together, equipped with two automatic feeders and a cutter. All machines to be new and to be driven by individual electric motors. Work consists of publishing a weekly paper of thirty-two pages (two sheets) and is absolutely uniform in make-up, size, quality of paper and ink, etc. Must print half-tones and print them well, and we want good work right through. Print direct from type without electrotyping or stereotyping. Would it be practicable to operate such a plant with a force consisting of a pressman, a helper and a porter, the porter to do the trimming on the cutter? Should we have to have a machin-

We Are Ready to Be
Advertised

Leibsohn Bros & Bryant
NEW YORK CITY
CARD DEPARTMENT STORE

You May Buy It at
Reduced

**Second Annual
January Muslinwear and White Goods Sale**

A Few Extra Specials Ladies' muslin chemise, made of good quality, with lace trim, 50c. Ladies' night gown, made of good quality, with lace trim, 75c. Ladies' night gown, made of good quality, with lace trim, 75c. Ladies' night gown, made of good quality, with lace trim, 75c.	We Have Made Great Efforts To make this showing the best that has ever been seen here, the opportunity of seeing it one more in this city. We believe our showing this year will compare favorably with those shown the year of 1910. Therefore, we have great confidence in the buying public of this part of the country and believe they will appreciate the efforts we are making in showing dependable up-to-date merchandise.	A Few Extra Specials Ladies' night gown, made of good quality, with lace trim, 50c. Ladies' night gown, made of good quality, with lace trim, 50c. Ladies' night gown, made of good quality, with lace trim, 50c. Ladies' night gown, made of good quality, with lace trim, 50c.
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Women's Night Gowns
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.



Women's White Skirts
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

White Goods, Laces and Embroideries
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

Children's Muslin Underwear
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

Children's Gowns
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

White Goods and Waistings
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

Extra Special
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

New Colored Lawns and Gingham
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

A Few Winter Goods to be Closed Out
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

Imported Swiss
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

Extra Special
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

Fine Imported Swiss Embroideries
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

Extra Special
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

Extra Special
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.
 Good quality, made of good quality, with lace trim, 75c.

No. 1.

sample of a large ad. with much detail—it is that of Leibsohn Brothers & Bryant (No. 1), set by Vance R. Noe, of the Estherville (Iowa) Enterprise. The panels make the neatest possible arrangement for an ad. of this size and character. The wording in the two small panels at the top should have been a little more prominent, and in the next two small panels it would have been better to set the names of the four articles advertised in heavy type of the

Special Holiday Sale now in Progress

BIG preparations made to meet the holiday rush; endless variety of Toys, Games, Dolls, Furniture, etc. Plenty of fancy items for presents for big and little folks. Twenty-five per cent reduction on Glass and China Ware. Big assortment both in decorated and white good

The largest stock we ever had. Fancy and staple, domestic and imported. All kinds of Nuts, Fruits and Candies. The largest line of Canned and Bottled Goods. You make no mistake in giving us your orders. We guarantee satisfaction in every respect.

The
**White House
Mercantile
Company**

No. 3.

ist to get satisfaction out of this equipment if we had reasonably capable men? Will you assist us in estimating the approximate cost of operation of such a plant? How much should be charged off for depreciation, how much for repairs, parts and supplies? Power costs us \$5 per horse-power per

month, pressman's scale is \$20 a week — to get a good man we might have to pay \$22 or \$23. How much would helper and porter cost us? Would it pay us to electotype or stereotype? Although located in a big city we are unable to get such work satisfactorily done, and if we were to do it we should have to do it ourselves. Dress of type costs us about \$800, but we can use it two or three years. We are unable to get this work done satisfactorily by contract and want to try doing it ourselves if we can do so economically, but we do not wish to do any outside or job printing — not sufficiently familiar with the business either from a practical or business point of view. Any suggestions will be appreciated.

The description does not give the size of page and does not make it clear whether there are two or four forms. It would seem that there must be but two, as one press could not be expected to turn out sixty thousand impressions a week and leave time for two careful make-readys of half-tones. You would not need a machinist, but you should have two pressmen and a helper. Both forms would need to be made ready at the same time, and could not be advantageously handled by one man. Ten per cent is the customary amount to charge off each year on printing machinery for depreciation, and this will cover repairs. Electrotyping would be economy on a run of thirty thousand in order to save the type. I can not understand how a dress of type would last two or three years, as two years' use on a weekly paper means three million impressions. Stereotyping would not last thirty thousand impressions and give the good results you require, particularly on half-tones.

A NOVEL New Year's greeting in the form of a post-card was sent out by the Traverse City (Mich.) *Eagle*. It is reproduced herewith.



POST-CARD GREETING — TRAVERSE CITY (MICH.) "EAGLE."

GREAT gains in both local and out-of-town advertising and in circulation are reported by the Reading (Pa.) *Telegram*, the increase over a year ago being from twenty

to forty-four per cent. The details, as printed in the *Telegram*, are as follows:

During December, 1906, the *Telegram* printed 33,600 more agate lines of local advertising than in December, 1905, making a gain of twenty per cent, and 13,398 more lines of out-of-town advertising, a gain of forty-four per cent.

The average daily circulation of this paper for December, 1906, was 8,741 copies, an increase of 1,638 copies, or twenty-three per cent over the average daily circulation in December, 1905.

Figures showing the percentage of gain are always the most satisfactory. Are there other papers which can exceed this gain? Send in your figures.

FULL POSITION.—The questions asked in the following letter have probably puzzled others:

DEAR MR. BYXBEE,—Just a question I would like to have answered through your department.

What do you consider *full position* of an advertisement, contract reading "full position?"

Do you consider an advertisement at the bottom of page with reading matter at top and left-hand side "top of column" or "full position?"

"Top of column" is accepted by the layman to be next to the folio line or date line, is it not?

Could the "top of column" be accepted as the "foot" of a column rule?

Can the "top of column" be the "bottom of column" or vice versa?

Your opinion is wanted to settle a dispute regarding the above.

Yours truly,

EDWARD W. STUBS.

"Full position" is top of column (namely, first following the head rule) next to reading full length of advertisement, or first following and siding on reading full length of advertisement. By a strict application of the term the reading matter should be on the left of the advertisement, although most advertisers will accept it on the right. A contract calling for "top of column" is not fulfilled by placing the ad. at the bottom of the column or in any other position on the page following and siding on reading matter. Such a location is "full position," but not "top of column."

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Kendall (Mont.) *Miner*.—A well-arranged and creditable number. There was something wrong with the distribution of ink.

Mesa County Democrat, Grand Junction, Colorado.—Never run the last line of a paragraph at the top of a column, unless it is a full line.

Jacksonville (Ill.) *Advance*.—Your Christmas number was excellent throughout.

Wadesboro (N. C.) *Ansonian*.—An eight-column page needs some larger heads to make it more attractive. Three and four-line heads at the top of columns, and two-line heads on shorter articles throughout the page will add materially to the value of the news.

Sudbury (Ont.) *Mining News*.—A little more impression is needed on some parts of your paper. It would be better to make column rules the right length for plate columns, and avoid having to use eighteen points space at the top of such columns.

Alameda (Saskatchewan) *Dispatch*.—The *Dispatch* is improving. A uniform type and style for headings should be adopted.

Ida County Pioneer, Ida Grove, Iowa.—An enterprising, up-to-date paper. Where plate matter is used, more care should be taken to have tops and bottoms of columns even.

SHAKESPEARE AND THE LEMON.

A curious-minded contributor to *Harper's Weekly* has unearthed in Shakespeare's "Love's Labor's Lost" an amusing anticipation of a favorite location of our own times — which proves again the intense modernity of the Bard. The passage is as follows, and may be found in Act v, Scene 2, of the play:

Armado—"The armipotent Mars, of lances the almighty, Gave Hector a gift,—"

Dumain—A gilt nutmeg.

Biron—A lemon.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

TIN CANS.—A. D. F., Lexington, Kentucky: "Please advise me where I can get an assortment of tin cans made." *Answer.*—The American Can Company, Maywood, Illinois, manufacture tin cans of all kinds.

CARBONIZED PAPER.—R. D. F., Sherman, Michigan: "Can you give me the address of the company which manufactures carbonized paper like the enclosed sample?" *Answer.*—The General Manifold Company, Railway Exchange building, Chicago.

CARBONIZED CHEMICAL MANILA.—A. W. St. J., South Berkeley, California: "Please give me, if possible, a formula for carbonizing chemical manila or any white paper." *Answer.*—C. M. Davis, Los Angeles, California, can give you information on the subject.

STIPPLING MACHINE.—E. S., Cincinnati, Ohio: "Can you give us the name of a firm making machinery that gives this finish to soap wrappers?" *Answer.*—The Fuchs & Lang Manufacturing Company, 29 Warren street, New York, manufacture machines for this purpose.

CARD BOXES.—A. S., New Orleans, Louisiana: "Will you kindly give me the address of a manufacturer of card boxes for enclosing visiting cards, etc.?" *Answer.*—Julius Kluefer Paper Box Company, 197 Van Buren street, Chicago, manufacture paper boxes of all kinds.

LOOSE-LEAF BINDERS.—I. P. B., Springfield, Missouri: "We are in the market for one thousand loose-leaf binders for catalogues, about 10½ by 11½ inches. Will you kindly give us the address of a firm handling them?" *Answer.*—The Heinn Company, Milwaukee, Wisconsin, can supply you.

A ROUGHING MACHINE.—T. D. B., Chattanooga, Tennessee: "Will you kindly give me the name and address of a manufacturer of a roughing machine for roughing paper after it is printed?" *Answer.*—The Fuchs & Lang Manufacturing Company, 29 Warren street, New York, can supply you.

CALENDARS.—C. C. G., Balesville, Wisconsin: "We would like to receive some high-grade samples of calendars for 1907. Will you kindly refer us to one of the best calendar-issuing companies in Chicago." *Answer.*—Bennett-Thomas Manufacturing Company, 160 West Van Buren street, Chicago, can supply you.

COVERS FOR BILLS OF FARE.—J. L. A., Chico, California: "I would like to obtain two dozen leather or celluloid covers for bills of fare, for use in a restaurant and oyster grotto. Can you give me the address of a firm doing this class of work?" *Answer.*—J. B. Carroll, 90 Illinois street, Chicago, can furnish anything in this line.

STEEL AND COPPERPLATE ENGRAVING.—A. T. C., Hot Springs, Arkansas: "Will you kindly give me the addresses of Chicago firms doing steel and copperplate engraving for the trade? I do not want the printing—

just the engraving." *Answer.*—William Freund & Sons, 174-176 State street; Stationers' Engraving Company, 147 Fifth avenue, Chicago.

FANCY AND EMBOSSED INVITATIONS, ETC.—K. B., Galveston, Texas: "Will you kindly give us the names of manufacturers of fancy and embossed invitations and programs for balls, announcements, etc.?" *Answer.*—William Freund & Sons, 174-176 State street, Chicago; J. W. Butler Paper Company, 212-218 Monroe street, Chicago.

TYPE FOR RUBBER STAMPS.—J. P. N., Crookston, Minnesota: "I have opened a shop for general manufacturing of rubber stamps, etc., and would like to buy some series of type with the deepest cut and good bevel in the cutting." *Answer.*—All the type nowadays have deep counters, and you will make no mistake in buying from any of the manufacturers.

RUBBER-STAMP OUTFIT.—W. T. B., New Orleans, Louisiana: "I intend opening a printing-office in the near future and am desirous of installing a rubber-stamp business as a side line. Will you kindly inform me where I can buy equipment for this line?" *Answer.*—The Pearre E. Crowl Company, 1 East Dearborn street, Baltimore, Maryland, or the J. W. F. Dorman Company, 526 North Calvert street, Baltimore, Maryland, can supply you.

ENVELOPE MACHINERY.—C. W., Vancouver, B. C.: "Kindly send us the address of firms who manufacture envelope machines." *Answer.*—The following can supply you: Cooley & Trevor Manufacturing Company, Hartford, Connecticut; Lester & Wasley, Norwich, Connecticut; Hobbs Manufacturing Company, Worcester, Massachusetts; Hopkins & Son Machine Works, 123 Taylor street, Springfield, Massachusetts; Blackhall Manufacturing Company, 105 Seneca street, Buffalo, New York.

TICKET PRESS.—J. R. W., Fayetteville, North Carolina: "Will you kindly give me the names of makers of printing-presses which are used in printing the continuous tickets used by the New York Elevated Railroad and such? I am told that the Brooklyn Rapid Transit Company tickets are printed on a 'Kidder' press. Can you tell me who makes this press?" *Answer.*—The Kidder press is manufactured by the Kidder Press Company, Dover, New Hampshire, and the selling agents are the Gibbs-Brower Company, 150 Nassau street, New York.

LUMINOUS PAINT.—H. W. W., Bay City, Michigan: "Can you inform me what chemical is mixed with paint to make it luminous, and where I can purchase the same?" *Answer.*—Luminous paint is made by heating powdered oyster shells and sulphur together in a closed crucible. The polysulphid of calcium so formed is mixed with mastic varnish to form a paint. Mastic varnish is much used in painting in oil colors. Phosphorus dissolved in fatty oils forms a solution which is luminous in the dark. Luminous paint is sold by Devoe & Reynolds Company, 176 Randolph street, Chicago, at 75 cents a small jar, or \$2.25 a pound.

PASTE FOR CELLULOID MOUNTING, ETC.—H. S. H., Berlin, Ontario: "(1) What kind of paste should be used to mount transparent celluloid on paper; the paste must also be transparent? Can you give me a good recipe for this paste? (2) Also I would like to know how we can print on celluloid." *Answer.*—(1) A good recipe for this paste is as follows: Mix in a corked bottle 10 drams of chloroform with 12½ drams of non-vulcanized caoutchouc in small pieces. When dissolved add 2½ drams of mastic and let the whole macerate for eight or ten days. This makes a good transparent cement. Another recipe is: White gelatin three parts, water five parts and alcohol three parts. Soak gelatin first, then melt in pot over

water bath and alcohol. Use when it is the consistency of molasses. (2) Write to any ink house for special ink for celluloid printing. If a small quantity of acetone is mixed with the ink, it will act as a solvent of the celluloid and make a bond between the ink and the celluloid, so that it will hold. Thorough drying is necessary.

SHEET CELLULOID.—J. F., Rushville, Indiana: "Kindly inform us where we can buy celluloid plates or sheets for printing calendars." *Answer.*—Celluloid may be obtained in sheets of varying thicknesses from The Arlington Company, H. B. Lawrence, manager, fourth floor, 161 Market street, Chicago. The trade name for this seems to be Pyralin.

PHOTOENGRAVING SUPPLIES.—E. H., McComb City, Mississippi: "Kindly give me the address of a good firm dealing in zinc and copper plates—and other materials—for photo-mechanical processes." *Answer.*—The American Steel & Copperplate Company, 116 Nassau street, New York, can supply you with zinc and copper plates, and the following firms handle all materials—and machinery for photoengraving work: F. Wesel Manufacturing Company, 70 Cranberry street, Borough of Brooklyn, New York; United Printing Machinery Company, 246 Summer street, Boston, Massachusetts; Fuchs & Lang Manufacturing Company, 29 Warren street, New York.

HAND EMBOSSEING PRESS.—M. L. P., Indiana, Pennsylvania: "We recently purchased a steel die press which you recommended to us. We have been running monogram stationery on this big machine in runs of ream lots and have reached our capacity in this line, and we want to get the benefit of the box stuff which we could do at a profit on a hand embossing press, but not on our power machine. Can you give us the name of any concern which makes this kind of a press?" *Answer.*—The following firms manufacture hand embossing presses: A. G. Mead, Boston, Massachusetts; A. R. King Manufacturing Company, New York; M. M. Kelton's Sons, 175 Elm street, New York.

IMITATION TYPEWRITTEN LETTERS.—G. H., London, England: "Can you give me the names of some of the leading firms in your country who produce apparatus, ribbons, etc., for the production of imitation typewritten letters?" *Answer.*—The Miller-Bryant-Pierce Company, Aurora, Illinois, manufacture an attachment for printing imitation typewritten letters on a job press. Ribbons for this work can be obtained from the Typewriter Manufacturing Company, 114 Sherman street, Chicago; M. M. Rothschild, 96 Fifth avenue, Chicago; or Neidich Process Company, Burlington, New Jersey. The September (1905) number of THE INLAND PRINTER contained an article on this subject, on page 828.

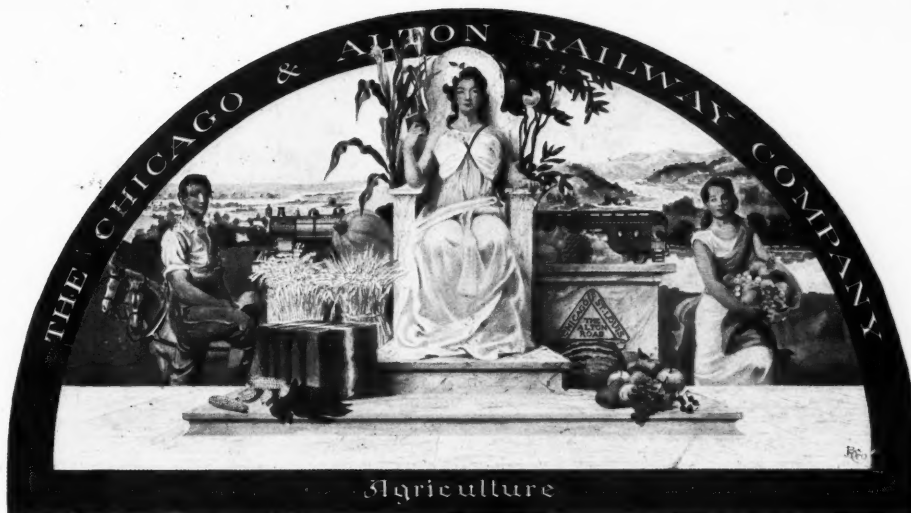
CONCAVE WORK.—C. W., Rochester, New York: "I am a molder in an electrotype foundry and in mixing Ozokerite wax I have been having some trouble with concave work. I have been using pine pitch in my wax and I would like to know how to stop the concave." *Answer.*—Concave work is nearly always caused by uneven heating of the cases. When the cases are heated by laying them on a steam table, the wax next the case becomes softened more than on the surface. If the cases are uniformly heated in a hot box this trouble of concave will be remedied. When Ozokerite becomes brittle it should be softened with petrolatum. The amount required can only be determined by the molder's judgment.

SOLUTION FOR PREVENTING RUST OF MACHINERY.—N. P. M., Kansas City, Missouri: "We want to obtain a recipe for making a preparation to cover the bright parts

of machinery so they will not rust in shipping or in warehousing." *Answer.*—The following is recommended as a very desirable preparation: Three pounds of lard; two ounces of lump camphor; one-half pound black lead or graphite. Heat the lard; crush the camphor and dissolve in the hot lard; then stir in the black lead. Apply while hot with a sponge. It is said that iron or steel will not rust if immersed for a few minutes while warm in a solution of common washing-soda—carbonate of soda. Another preventive is paraffin dissolved in alcohol, which can be applied to the surfaces.

INSERTING HALF-TONES IN STEREOTYPES.—W. M. P., writes: "I am sending you under separate cover a half-tone plate used in our magazine. You will notice in the enclosed proof that the plate has been badly mutilated in an attempt to remove metal gathered on the face of the plate in the process of casting. Will you submit the plate to your expert on engraving or stereotyping and inform me why we experience difficulty in inserting new half-tones of our own manufacture without trouble of this kind? Only the new cuts cause trouble. While metal may overflow on the face of previously used cuts, it can be readily lifted off, no trouble being experienced after a cut has been used once. Following is our process of inserting cuts: Matrix of page taken in the usual way. Half-tone plate lifted from form and bent to same oval as casting-box; face of half-tone well coated with French chalk; and after a proper tension spring is soldered and uprights glued to it, it is inserted in the proper place in the casting-box and the pour of metal made. The same process has been used here for several years, and only recently has trouble been experienced." *Answer.*—The metal sticks to the zinc because it is bright and new and possibly has some traces of the etching acid remaining on the face. If you will brush the face of the cut thoroughly with graphite (black lead) it will no doubt prevent sticking.

POLISHING MACHINE.—O. K. writes: "Will you kindly advise me of the type of polishing machine employed by lithograph stone supply houses and also the type of equipment used by lithographers for resurfacing their stones? I have in mind a type of equipment which, if it can be built in such work, will find an excellent field in the lithographing trades and the proper exploitation of which will necessitate our getting into the printing field." *Answer.*—There are at present four machines on the market for grinding and polishing lithographic stones. All are in practical operation in the various factories throughout the United States. The simplest and cheapest is made in New York and retails for about \$50. It is called the "Overhead Grinding Machine," and has attachments for graining and polishing, in addition to grinding. The Emmerich & Vonderlehr stone grinder is an improvement on a German model. It costs about \$250. A third is the Gray stone-planer, which shaves the surface of the stone to a depth sufficient to remove the used design. It sells for about the same price. A new machine is just now being placed on the market which, it is claimed, will grind, grain or polish the stones completely, thus eliminating all hand-work, which has not yet been possible. At the present writing all finishing of the surface, previous to drawing, or transferring thereon, is done by hand. The first three machines are illustrated and explained in the "American Text-Book of Lithography," published by Levey Brothers & Company, Indianapolis, Indiana. Post free, \$2.50. Orders may be sent to the Inland Printer Company. Information regarding the new machine may be obtained of the makers, The Fuchs & Lang Manufacturing Company, Dearborn street, Chicago.



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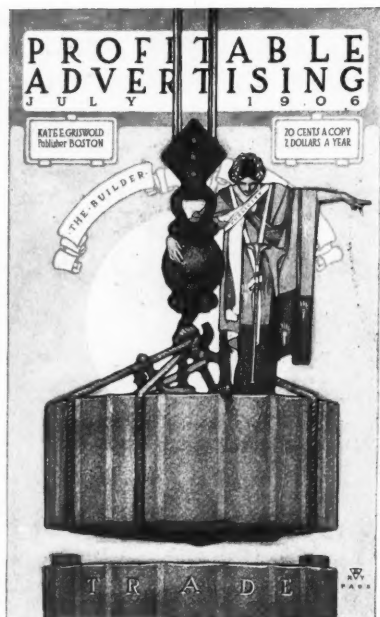


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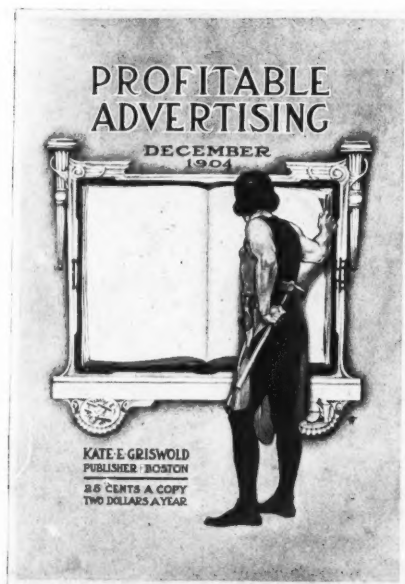
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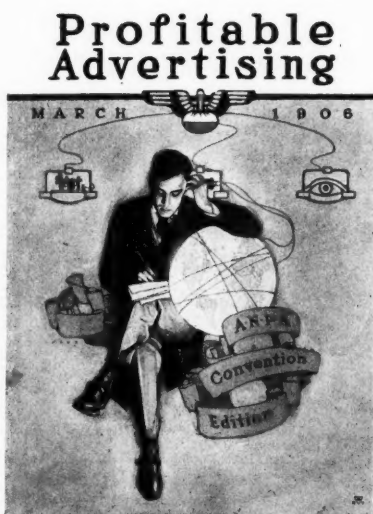
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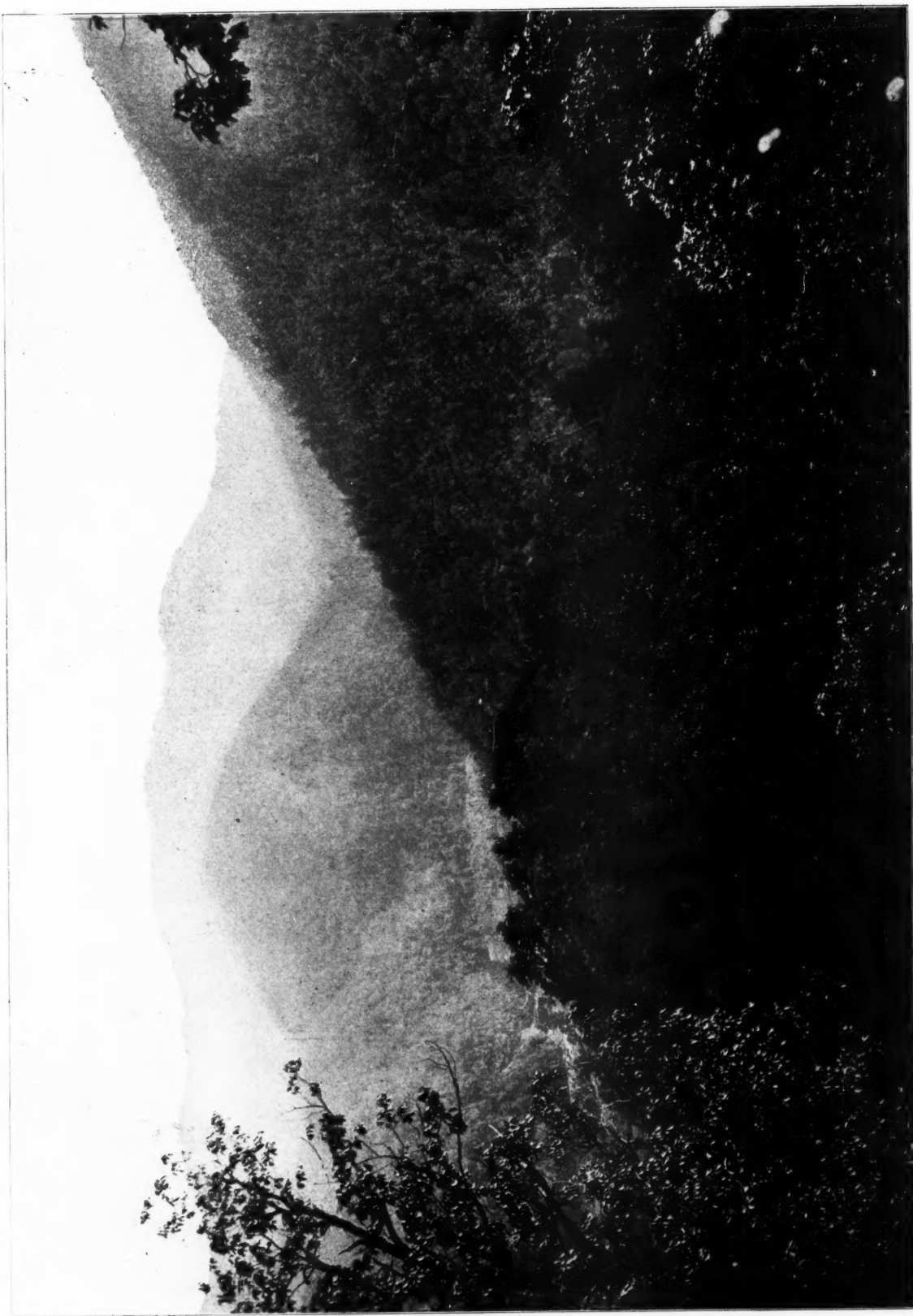


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APPALACHIAN NATIONAL PARK.

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BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.—By E. J. Barclay. 64 pages. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. 36 pages, vest-pocket size. Price, \$1.

STUBBS' MANUAL.—By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, \$1.

A WEEK'S INSTRUCTION ON THE SIMPLEX ONE-MAN TYPESETTER.—By W. E. Lewis. Originally printed serially in *Newspaperdom* and now issued in book form. \$1.50, postpaid.

THALER KEYBOARD.—An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, \$4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINOTYPE KEYBOARD.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$3; cloth, \$2; postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vice-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, \$2, postpaid.

BRUISING OF FACES ON SLUGS.—E. L. E., an operator-machinist in an Illinois city, writes that he has been having trouble with the bruising of the final letter of words cast by a new Model 3 Linotype. Sample slugs were sent and disclose the bruise always pressing the final letter toward the preceding letter. Centered dash lines show the same damage. Difficulty of this nature can always be traced to the pump-stop spring being too stiff. In such a case, the spring presses the right-hand vise-jaw to the left as soon as the spaceband driver is retracted, and as the slug is withdrawn from the matrices, it crowds the matrices to the left, and where the final matrix of a word is followed by a

spaceband or a matrix with its seat punched low (as a period, comma or other point), the face of the type is damaged.

TRIMMING KNIVES.—C. L. R., Huntington, Indiana, writes: "I am sending you by this mail six slugs taken from a form of the paper on which I have worked since leaving the school three and a half years ago. This week and last were the first times there has been any complaint of the slug. Will you please examine these and let me know just where I am at fault?" *Answer.*—The left-hand trimming knife is not removing the overhanging burr on the face of the slug and thus throws the slug off its feet. Neither is the movable or right-hand knife set right; it is not trimming close enough.

SCALE OF PRICES FOR LINOTYPE COMPOSITION.—E. B., Moose Jaw, Canada, writes: "What scale of prices should be charged for Linotype composition for the trade? I mean the price per thousand for the different sizes of type—whether the charge should vary for different measures, and the extra charges for tabular matter of different kinds, and for 'double-measure' stuff, etc." *Answer.*—Every shop bases its charge for Linotype composition upon the cost of production, and this will vary in the different offices. Composition can be bought for as low as 25 and 30 cents per thousand for the best kind of copy, and from that up to 60 cents per thousand. Intricate matter, of course, carries the extra charges, the same as hand composition.

WORN MOLD SLIDE CAM.—E. R. S., Galesburg, Illinois: "What is the cause for the mold disk giving a jump when the slug is being ejected? The machine has always worked this way since I have been here, and I am unable to locate the trouble. It is not the mold, for the same mold works perfectly on another machine. The trimming knives are in good shape, and the ejector will chug up against the slug when knives are not trimming at all. There is a machine in the other office which acts the same way, so I suppose the trouble is a common one, although the other two machines in this office eject the slugs very smoothly. The thing gives me some trouble on nonpareil, although larger slugs seem to get out without sticking." *Answer.*—You do not clearly state your trouble, but knowing your plant is an old one, the fault probably is in the mold slide cam, the high point of which is worn so that when the mold disk is forced forward onto the locking studs it is not pushed far enough, and the ejector when it advances, carries the disk forward with it. If the eccentric pin which governs this forward stroke will not allow the stroke to be increased, the cam can be removed and the cam track milled out to admit a patch on the cam.

REPLACING BROKEN MAGAZINE ENTRANCE PARTITIONS.—E. G., San Rafael, California, asks the following questions: (1) How to put in new magazine entrance partitions; have taken the piece which holds all the partitions from the magazine gate frame, and replaced new ones in the broken ones' places, and have had difficulty in replacing the piece onto the gate frame; kindly explain how this can be accomplished more quickly. (2) Are the cam frames of a Model No. 5 machine removed the same way as in a Model No. 1, 2 or 3? (3) How to disconnect the reeds from the verges in a Model No. 5 machine. *Answer.*—(1) To remove the entrance partition, proceed as follows: Detach the channel entrance from the magazine; remove the partition locking rod and strip from the entrance; mark the position of the partition plate so that it may be returned to its original position; remove the screws that hold the plate to the frame; then place the frame in a vise and with a piece of wood drive out the plate. (2) The cam

frames on a No. 5 are attached in the same manner as on other machines, and are removed in like manner. (3) Keyrods are not disconnected from the verges in the Models 4 and 5, but are permanently connected therewith. In removing the magazine, locks are inserted which prevent the matrices escaping, and the magazine is lifted up to clear the verges, which remain with the keyrods, and not with the magazine.

LINOTYPE RUN WITH A GRINDSTONE MOTOR.—The *Editor and Publisher* notes that an event unique in the history of newspaperdom occurred when the Clarksville (Tenn.) *Leaf-Chronicle* was issued by the use of a grindstone. The electric wires furnishing power for operating a motor which was used to run the Linotype machines were cut out on account of the burning of a building next door, and things looked exceedingly blue for the issuance of a paper unless hand composition was resorted to. Then it was that American ingenuity came to the front. The Linotype operator observed a big grindstone down-stairs, and his was the bright idea of hitching it to the Linotype. The connection was made, and nothing more was needed but to hitch sufficient muscular energy to the grindstone to keep the outfit moving. Two laborers were secured and set to this task, and the thing was done. The queer-looking device went to work with utmost facility. Its appetite for copy was something phenomenal, and the news writers aver that never before were they kept in such a rush to supply material. A recent feat of a newspaper man hitching his auto. to run his printing-press on the occasion of a breakdown of the usual motor is thus outdone.

HOW TO REMEDY A LEAKY MOUTHPIECE.—Probably nothing about the Linotype bothers machinists and operators more than the metal-pot when it gets out of order, and so much dread is there generally of troubles with the metal-pot that it is only as a last resort that it will be dismembered. Especially is this true with regard to removing the mouthpiece, as experience has proven that it can seldom be replaced without leaks ensuing. One of the best remedies was discovered in The Inland Printer Technical School when Dixon's Pipe-Joint Compound was found to answer admirably when spread over the edges before the mouthpiece was replaced, and this is now recommended by all authorities. However, experiments conducted by the same institution have resulted in a new discovery for leaking mouthpieces, and is here freely given to the long-suffering brethren of the craft. Procure a thin sheet of asbestos (not over .025 of an inch in thickness), and rub into it on both sides, to make a smooth surface, Dixon's No. 635 graphite. Cut off a strip the size of the mouthpiece and cut out the center about a quarter of an inch in width and as long as the row of holes in the mouthpiece. This forms a gasket, which, when placed behind the mouthpiece and the gib driven tightly into place, will make it leak-proof. Especially when used in connection with the mouthpieces held by a clamp and screws will this be found a valuable aid.

OUTPUT AND COST.—A correspondent in the Northwest writes: "(1) In doing Linotype composition for the trade—book and job—in a small two-machine plant, how many thousand ems per hour per machine can one safely figure on as average output? (2) What per cent of metal loss or waste should one figure on? (3) Can you give me the Chicago scale on Linotype composition for the trade, for comparison with figures that I have from other cities? (4) Have you any books on your list on the subject of accounting for the business above mentioned?" *Answer.*—(1) An average of four thousand ems per hour should be a satisfactory output on book and job work. (2) No one

known to the writer has ever kept an accurate or competent record of the percentage of loss in remelting metal. Some have made the statement that, given enough metal to run one Linotype for one day, the same metal used again for the succeeding day's work, there will be found to be a total loss of the original metal within a year's time. This would contemplate a loss of something less than one-half per cent per day. This is startling, if true. The loss has been usually stated to be about ten per cent per annum, but this seems too low. It is hoped in the near future to give actual figures on this point. (3) Prices vary from 30 to 60 cents per thousand ems, according to the size of type and kind of matter. (4) No special book of accounting for this business is published, though the ordinary ones can be converted for use.

HOLLOW-BOTTOMED SLUGS.—A. W. P., Vincennes, Indiana, writes: "I am enclosing you a slug from metal now in use, which, in my opinion, is badly out of order and needs retempering. It is my judgment that metal is too hard. Am I correct? The enclosed slug was cast from the lowest possible temperature and yet it is porous, the same as would indicate hot metal. Can you give me the amount of tempering metal to use, per hundred pounds metal, from enclosed sample?" *Answer.*—There is nothing the matter with your metal, as it is sufficiently hard. Metal deteriorates and when it does so becomes soft by losing the antimony. Metal is tempered to make it harder. It seems your trouble is due to failure of the metal to freely enter the mold. This may be caused by the throat of the pot being choked with an accumulation of litharge, or the plunger may not fit tightly enough in the well to deliver full force of the metal to the mold. Of course if the hole in the bottom of the well is clogged so that metal can not flow in under the plunger, you will not get a solid slug. The cross vents in the mouthpiece should also be open to permit the air in the mold cell to escape as the metal enters the mold. When your metal becomes too soft, a sample should be sent to a reliable metal dealer, who will inform you as to the proper amount of tempering metal, which he can supply you, to bring it up to standard.

THIN MATRICES CLOGGING WIDE CHANNELS.—A. N., Rutherford, New Jersey, raises a point as to the possibility of the lower-case "i" clogging in the "u" channel of a Linotype magazine. His letter is quoted below: "While reading contents of 'Machine Composition Department,' as usual, I came across a paragraph entitled 'Applies His Knowledge,' in which I observe an error, which I believe should have been corrected by the proofreader, even if it is so stated in original manuscript. An error in THE INLAND PRINTER is as seldom seen as the chances are rare in finding a needle in a haystack. The contributor states that 'the periods and commas and i and u run in the same channel and kept continually clogging.' It is an impossibility for the lower-case i to clog in the u channel! On one hand, if the former letter is correct, the latter should be n instead of u; on the other hand, if the latter is correct, the former should be l. In this phase of the subject, as I have stated, we all will agree it to be probable; but, as printed in your columns, i. e., i and u, it is an impossible occurrence. Am I amiss in saying what I believe to be the truth in this case, or am I stating as a fact that which I know nothing about?" *Answer.*—It is quite likely that the inquirer mentioned made an error in stating that the lower-case i clogged in the u channel, as it is most likely he meant the l carried into the u channel, one channel beyond its proper destination. Clog, it probably did. At first glance, as our correspondent says, this seems impossible—a thin matrix should slide freely in a

wide channel—but not so. When thin matrices enter a wide channel they do not rest one upon another, but double up in the channel, and thus bind and clog it. It is therefore essential when preparing special characters to run in the magazine, instead of in the pi box, to see that the ears correspond in thickness to the width of the channel selected for them to run in.

LINOTYPE DIFFICULTIES.—A. B. C., Washington, D. C., asks for remedies for the following difficulties: (1) The right-hand liner being pushed about one-fourth of an inch out of the mold when the slug is being ejected. This occurred for a number of days each time I made a change of machine. It would continue until three or four slugs were cast, then stop during the entire run, and until a change of body occurred. I ran the machine without casting a slug, and the liner remained in the mold. I cleaned and polished the mold thoroughly, but the difficulty continued. Ejector blade fits snugly in slide. (2) I notice that the mold disk, apparently after clearing the locking pins, and before coming to normal position, makes a sound similar to that caused by a dry driving-clutch shaft. On leaving the pins at the casting point, it does so very smoothly, but not at the ejection point. Have not been able to locate the cause of this. (3) What is the remedy for back knife trimming capital letters, as per sample slug, even though there is a shade of a hang-over on slug. Nine-point old-style matrices cast entire face on slug, but not six point and eight point. (4) Is a weakened knife-spring the cause of being obliged to apply micrometer each time I change body? I will have fifteen ems eight point, with slug true, and will change to twenty or twenty-five ems (same body) and the left-hand side of the slug (reading it as per printer's style) will be thicker. If I make, for instance, an eight-point slug .112, the knife gouges on right side. I have to make the slug .114 to prevent this, and so with all my slugs. Both knives were sharpened together at factory, and have been in use but a short time. I send sample. (5) What causes the pump-stop to slip back under the plunger-lever after being cleared by first justification? I have known this to occur with sixteen spacebands in a twenty-three-em line, and the line not sent to the mold until after the bell rang. (6) How can it be known when the adjustment of the mold disk guide is correct? I can not find this adjustment in your book. A machinist from another office came in the other day and raised the nut under the guide. I am anxious to know how to tell when and how to make this adjustment. (7) I called this machinist's attention to matrices being bent in distributor. He examined bar point and rails—5½-point thin space fits snugly, and apparently impossible for two matrices to go up. Such matrices as s and t are being bent occasionally. The lift is set so that if it is altered to lift higher it will not descend sufficiently low to engage a matrix. I find that one side of the lift engages the matrix more than the other (see sample lift) and in my own opinion this is the cause of my trouble. How can I rectify this? The rails are scarcely six months in service. This afternoon I put on new upper and lower rails in the distributor box; result, matrices stuck in lifting, making it necessary to back rollers by hand. Filed just a shade off the end of the bar point; ran all afternoon without the least trouble. Is it possible that the point being too close was the cause of my trouble? (8) My assembler elevator began to go up stiffly. I took off and cleaned the slide thoroughly. In replacing and tightening the four screws, the elevator failed to go up; if I simply bring the screws to a bearing, the elevator goes up all right. How can I remedy this,

so that when the screws are tightened the elevator will ascend? (9) How is it that metal will adhere to bands in one machine more than in another; same metal and almost same temperature? On one machine at the close of a run there is scarcely any adhesion to bands, on another considerable." *Answer.*—(1) Quite likely the end of the mold liner is slightly battered or roughened. It may be that the presence of metal between the cap and base of the mold prevents the screw from clamping the liner tightly between the parts. (2) There are two shoes on the mold-turning cam which are adjustable to control the stoppage of the mold disk at the casting point and at the ejecting point. The screws which hold these shoes in place can be removed and the bushings which will then be revealed can be turned to change the relation between the shoes and the side of the cam. The adjustment of the shoes should be made so that the square block on the mold-turning shaft will strike against the shoe firmly, and prevent an overthrow of the disk as it stops to go forward on the locking studs. The brake on the same shaft assists in making these movements noiseless. (3) The aligning plate of the mold is not squarely in place or is slightly warped, drawing the matrices at the left hand of the line below the proper level and, of course, the stationary knife trims the heads of the type. (4) Dirt on the knife-block wedge may cause the trouble. (5) If the spring which holds the pump-stop in its advanced position is too strong, it will force the stop beneath the plunger lever when the pressure is relieved after the first justification movement. The right-hand vise jaw must also be kept free in its bearings and the anti-friction roller beneath the jaw kept clean. (6) The adjustment of the mold-disk guide is given on page 68 of "The Mechanism of the Linotype," in the closing lines of the first paragraph. There should be a clearance of .007 of an inch between the adjusting screw and the guide when the mold is on the locking studs. (7) The seat on the matrix-lift sent shows considerable wear and would permit matrices to slip off while being elevated. A new lift will remedy matters. (8) The assembler guide rails must be replaced carefully and when in perfect alignment will not bind the assembler when the screws are tightened. (9) If spacebands are removed and cleaned twice a day and polished with No. 635 graphite, an improvement will be noticed.

RECENT PATENTS ON TYPESETTING MACHINERY.

Type Bar Machine.—A. J. Kletzker and J. G. Goessel, St. Louis, Missouri, assignors to Duplex Typeline Company. Filed June 21, 1897. Issued January 1, 1907. No. 840,346.

Bushing for Monotype Air Pin Plates.—J. F. Chambers, Washington, D. C., assignor of one-half to U. C. Hays, Jr., Washington, D. C. Filed October 26, 1906. Issued January 22, 1907. No. 841,665.

A SCREW LOOSE.

There is a screw loose somewhere in our postal management in reference to second-class matter. An American, by moving to Canada and issuing his paper under the British flag, can send it to all parts of the United States and to distant lands at a half a cent a pound, while if he remain at home he must pay one cent.—*Wilmer Atkinson.*

MOST EASY HARD AT WORK AGAIN.

Most Easy Budd, the foreman of the Printery, is back at work after a few days illness with the grip.—*The Burlington (Kan.) Republican.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. \$2.85 postpaid.

THREE-COLOR PHOTOGRAPHY.—By A. von Hübl. \$3.60 postpaid.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.25.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Kraufft, editor of *The Art Student* and director of the Chautauque Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, \$3.

THE "PROCESS ENGRAVER'S MONTHLY."—The first number of this publication, which was announced in this department for January, has arrived and fulfills expectations. Mr. H. Snowden Ward is such an optimist that he sees possibilities in every new invention, so he gives in full all the inventor's claims and allows his readers to judge for themselves as to the merits. In this way he can fill many pages. With us, time and space are so valuable that new ideas must be sifted and only those judged to be worth

while are printed and then in as condensed a form as possible. The new monthly will have this value, however, that it will let nothing regarding processwork escape publication, whether it is good, bad, or indifferent.

ILLUSTRATION THE POWER OF THE AGE.—An artist in New York intends to deliver an address on "Illustration" before a club, and asks where he can secure published lectures on this subject. *Answer.*—In the Astor Library, New York, or any good public library, under the title "Illustration" he will find material on the subject. Here is a paragraph by William Gamble, in the "Process Annual" that would make a beautiful peroration: "We have every faith that there is a great future for all processes associated with the making and printing of illustrations, because pictures are one of the world's greatest needs. There is no more important educational factor than pictorial illustration, which appeals to the meanest intellect and even to the most barbaric sense. Where words fail to arouse interest, pictures always succeed. A clever political cartoon may turn an election, where speeches and printed matter will be met with dull indifference. In advertisements it is the picture that 'pulls'; indeed, illustrations are now the most potent factors in advertising. In catalogues and all kinds of business literature appeal is now made to the public more by means of pictures than by wordy expression. Thus, illustration has become the power of the age, and in the photo-mechanical processes, photography goes hand in hand with the printing-press, every day achieving more and more wonderful results. Printing without illustrations is a dull, lifeless clay; like a world without sunbeams."

A NEW GLASS FOR LENSES, PRISMS AND SCREENS.—It is a remarkable fact that though it has been known since the discovery of photography that the violet ray, out of the whole bundle of rays in the spectrum, is the most actinic, or, in other words, the one that acts the most powerfully in photography, still little effort was made until the present day to utilize all of the violet rays possible. In making a reversed half-tone negative with a prism, the light reflected from the copy must pass through the thick glass prism, then through six or eight glasses in the combination which goes to make up the modern anastigmat lens and finally through the two sheets of glass of the half-tone screen. With all of this glass obstructing the passage of some of the violet, or actinic rays, is it to be wondered at that the exposure is long? The introduction of enclosed arc lamps, rich in violet rays, must have awakened glassmakers to the value for photographic purposes of a glass that would allow more of the violet rays to pass than the various kinds of glass now in use. The result is Uviol glass, which is a vast improvement through the slight obstruction it gives to the violet rays. It has been taken up by a firm of lens-makers who have made with it a series of lenses and prisms which they call "Actinolux." The lenses have not been tested sufficiently as yet to make a report as to their value in this department. That Uviol glass does allow violet rays of light to pass in greater abundance than any other glass is a fact, but whether it meets the requirements of dispersion and refraction necessary in a lens remains to be seen. One thing is assured, that the use of Uviol glass in the making of prisms and half-tone screens will be a time-saving improvement. Time saved on each exposure in these days means money.

THE PENDING COPYRIGHT BILL.—Just another instance of the value of THE INLAND PRINTER to the engravers, printers and publishers is at hand. It is the bound volume of the arguments before the committee on patents on the pending Copyright Bill, known as Senate Bill No. 6330 and

House of Representatives Bill No. 19853. Looking over the index of fifteen pages to the volume it is found that THE INLAND PRINTER is the only publication quoted, and that was as early as August of last year, when the writer aroused attention to the injustices of this bill to the printing trades. The photographers of the country are solidly organized and have spent years in fixing up a copyright bill by which they can get \$5,000 from engraver, printer or publisher for the reproduction of a photograph that may not cost them 50 cents. And the printing trades would have allowed this bill to go through unchallenged but for the present writer. The American Publishers' Association has entered the following protest: It is dated New York, December 6, 1906:

To the Senate and House Committee on Patents:

The American Newspaper Publishers' Association earnestly protests against all proposed changes in the law affecting the copyright of photographs, and especially it protests against amendments which in effect increase the already excessive penalties for the infringement, unintentional or wilful, of photographic copyright. This association respectfully represents that injustice is done (1) by giving to the mechanical maker of a kodak snap-shot the same protection that is given to the author of a literary, artistic or musical composition; (2) by treating the imperfect reproduction or imitation in a newspaper of a copyrighted photograph as causing every copy of the offending issue to become in the eyes of the law an infringing, damage-producing copy of such photograph, subject to penalty of not less than \$1 for every such copy and to other punishment; and (3) by failing to recognize that newspaper reprints of photographs are not such reproductions as can be substituted in sales for the originals, and that instead of inflicting injury by reducing sales they often tend to advertise and to increase the sales of the original photographs.

THEODORE W. NOYES,
LOUIS M. DUVAL,
JNO. STEWART BRYAN, L.D.

Copyright Committee of American Newspaper Publishers' Association.

This protest of the American publishers does not go far enough. It should insist that photographs, like books, lithographs and paintings, should be made from original negatives made in this country to be available for the protection of American copyright.

RELIEF DESIGNS BY PHOTOGRAPHY.—"Typo," Los Angeles, California, encloses a print of lettering in half-tone in which the letters appear as if they were molded in white clay relief on a gray ground, and asks: "Through your 'Process Engraving' column can you tell me how the effect of relief modeled type is obtained from ordinary black and white type impressions, or drawings, similar to enclosed specimens?" *Answer.*—There are many ways of doing this. Here is a method suggested by the specimen sent: First have your drawing made, or your type set, in a properly spaced bold-face type. Make a negative of this and then a positive on glass by the wet-plate process. Intensify this positive with copper and silver. Bleach it again with copper and wash well, so that you have white letters on clear glass. Now lay this glass positive, back down, on a light-gray piece of cardboard and you will find that the letters will throw shadows on the gray background, and by making a half-tone negative from this glass positive the effect will be that of a relief modeled design. You will understand that the thickness of the glass on which the positive is made and the angle at which the light falls on it regulate the amount of shadow. "Typo" will find in this department for November, 1905, page 238, an example of half-tone in relief made in the Philippines by Homer L. Knight from another method first suggested in this department, and the description of which is in THE INLAND PRINTER of October, 1902, page 67.

TO REPRODUCE WAGON-WHEELS IN HALF-TONE.—Homer H. Crone, Cincinnati, Ohio, asks: "Can you tell me how to make a buggy negative? I have trouble with the spokes in not getting them sharp. I am also troubled with a sand-like appearance in my negatives. Please answer these

questions." *Answer.*—Those who have experience in reproducing in half-tone the spokes of buggy-wheels, or any carriage drawn in outline, will appreciate what a poser to answer is contained in the query, "How to make buggy negatives?" It is about as difficult a question to answer as this department has tackled. I wish some reader would set me right if I do not answer it correctly. The trouble in making a half-tone negative of a wagon-wheel is that the lines of the spokes combine with the lines of the screen so as to give a zigzag effect to some spokes while other spokes are rendered in almost straight lines. I had a negative retoucher in my employ once who could with a fine needle scratch in fine lines and outline the spokes on the negative, and with a compass scratch in the outline of the tire. But when this man died I never could find another to do it satisfactorily. The only other way I know of is to leave the spokes to the engraver to fix up. He will cut a white line through each spoke and by trimming the outlines bring each spoke to the same color. If the wagons were drawn in line for line reproduction there would be no trouble with the spokes, but they baffle us when it comes to reproducing them in half-tone. About the sandy appearance of the negative: That can be cured by purifying the bath in one of the usual ways, and seeing to it that the plateholder, camera interior and darkroom are free from dust particles that might be attracted to the moist film.

MR. GAMBLE'S IMPRESSIONS OF THE J. MANZ ENGRAVING COMPANY.—Mr. William Gamble does not tire telling of the wonderful things he saw in this country, neither can one tire listening to him. Here is part of his account of a visit to the Manz Engraving Company told in *Process Work*: "I struck the Manz building accidentally—an immense block looming up by the canal side, right alongside the bridge which runs over to West Jackson boulevard. I was cordially received by Mr. Alfred Bersbach, on whose broad shoulders rest the control and direction of the business. He is a big, kindly, genial man, full of push and go, and with his heart thoroughly in his work. His desk is right in among his office staff, not shut in by glass partitions, or enclosed between four walls, as a principal's office is too often in England. He is a believer evidently in being 'right there,' seeing all that is going on, accessible to every one, and our conversation was constantly interrupted through his people coming to consult him, or customers ringing him up on the 'phone. The Manz advertising designs which some of our readers may remember to have seen in THE INLAND PRINTER have always been splendidly effective and at the same time highly artistic. The firm makes a strong feature of commercial designing, and I was shown up-stairs to a big designing room where a crowd of artists—male and female—were at work on the most varied subjects. Some were drawing fashions from dress-makers' models, others were working up all kinds of commercial objects, pieces of machinery, etc., which were strewn about in such a quantity as to make the place look like a department store. I then stepped into the studio, or gallery as they call it, for commercial photography. It is a big floor spacious enough to photograph anything, and having a capacious goods elevator to bring up anything, even a motor car. Here again there was a bewildering variety of commercial objects which had been or were going to be photographed. The half-tone studio, and the etching and finishing rooms were on typical American lines—nothing much to impress one except as to the size of the plant and the busy way in which everything seemed to be moving. There was, of course, plenty of machinery in the finishing shop, but the one thing calculated most to show the extent of the business was the number of proof

presses they have at work. In one room they have a row of eight Reliance presses. There is a growing color department doing good work, and since my return I have learned that this line is to be considerably extended. The firm have purchased a plot of ground 449 by 165 feet, out in the suburbs, and they are erecting on it a building, partly of one and partly of two stories, 325 by 165 feet, where the entire plant of the Manz Company will be accommodated, only an office being kept in town, and communication maintained by automobiles. They already have one or two running, and have put on one or two more. Perhaps Mr. Bersbach has something 'up his sleeve.' They have had a laboratory annexed to their plant for some time, where it is stated an expert chemist has been on the trail of a discovery that may revolutionize the present engraving process. 'The Americans,' said Mr. Bersbach, 'were ten years ahead of the Europeans, and now they have apparently reached where we were long since, it is in order for us to set them a new pace.' The Manz Company also do photo-gravure, or Heliogravure as they call it—in fact there is not much in the photoengraving business that they don't do. My thoughts as I left were, how on earth they made such a big concern pay out of photoengraving, even with the collateral arts thrown in."

ETCHING BY MACHINERY.—The latest among the many etching machines in the market is the invention of Dr. E. Albert, and for this machine many wonderful claims are



DOCTOR ALBERT'S ETCHING MACHINE.

made. Instead of rocking the etching tub, as is commonly done, by Doctor Albert's method the tub is stationary, while the etching solution is rocked back and forward over the plate, which lies on the bottom of the tub. The movement of the etching solution is brought about by a series of slats which are brought down into the etching fluid close to the plate and moved rapidly back and forth. For zinc etching the doctor supplies a fine powder which is not affected by the acid but which, in combination with the movement of the slats, churns the acid into a suds which it is claimed etches a zinc half-tone completely in sixty to ninety seconds. With copper the fine powder is not used; still the etching of copper is completed in three to four minutes. One of the extraordinary claims made for the method is that the froth, which looks like thick soapsuds and which is formed on the etching fluid, prevents acid fumes from escaping. Other claims are that there is no undercut, and that the character of the etching is governed by the speed at which the machine is worked.

It is better to write a moderately good advertisement that is wholly your own than to parody the very best one you have ever seen, which it is known you have borrowed.—*Printers' Ink.*

TENTH ANNUAL DINNER OF THE ASSOCIATION OF EMPLOYING BOOKBINDERS OF NEW YORK.

One hundred and sixty guests attended the tenth annual dinner of the Association of Employing Bookbinders in the Hotel Savoy, the evening of Saturday, February 2. After every one had arrived and all new members were made to feel at home by Mr. Horace L. Rutter and his associates of the dinner committee, the gentlemen repaired to the banquet room. An orchestra led the guests in the singing of popular songs during the intermissions between courses. Mr. Alfred C. Wessman, president of the association, presided as toastmaster. Justice Frederick E. Crane, of the Supreme Court, Brooklyn; Charles M. Chadwick, of the committee on the increase of water supply; John W. Knight, the publisher; Almet R. Latson, the well-known attorney, and others spoke.

Among those present were Messrs. Robert Rutter and J. T. Tapley, of the trio known as the "Old Guard" of the trade. Mr. Edwin Ives, the other member of the "Old Guard," was detained at home by illness. Mr. Rutter has spent fifty-eight years in the business and Mr. Tapley sixty-six years.

Each guest received a handsome souvenir in the shape of a richly decorated covered "stein" and a unique booklet called "The First Bookbinder," which had been printed by private subscription. It was the consensus of opinion among those who were present that this dinner was the most perfectly appointed affair of the sort to date. Following is a list of the guests:

J. Abbott, F. Alfred, E. D. Appleton, C. A. Auer, R. E. Baylis, W. W. Bavier, W. I. Beaver, George Becker, J. Bockmeyer, P. Bosch, D. S. Brassil, J. R. Brauch, C. Braunsworth, S. E. Briggs, E. Brill, C. F. Broughton, F. M. Buckles, T. R. Burns, A. L. Burt, H. Burt, E. Caldwell, C. Campbell, J. M. Carter, Jr., C. M. Chadwick, E. J. Clode, C. G. Collier, J. H. Cook, C. Cooper, J. W. Corrigan, F. E. Crane, W. Croke, R. J. Crombie, V. W. Cupples, E. B. Daly, F. H. Doelle, W. A. Eagleson, J. A. Eckert, E. Eierman, P. Elder, L. Erbe, R. F. Fenno, J. C. Fitzgerald, F. Fleming, M. W. Flynn, J. H. Floto, A. M. Fraser, E. Fraser, B. W. Gale, E. M. Gamble, J. A. L. Gardner, J. Gazlay, W. S. Giles, W. Goode, F. E. Grady, F. E. Grady, Jr., M. L. Griswold, A. Grosset, W. H. Haddon, W. B. Hadley, A. H. Harblicher, J. T. Headley, J. A. Hill, H. A. Hinkle, I. V. Hunt, A. Irwin, E. S. Ives, H. Jackson, W. J. Kaup, C. Kendig, A. J. Kenedy, L. Knapp, H. W. Knight, W. J. Lamothe, A. R. Latson, E. P. Lawson, J. J. Lauben, J. E. McCracken, G. McKee, G. McKibbin, J. McKibbin, J. MacDonald, B. MacKenzie, A. J. Maeder, T. F. Magner, J. F. Mason, C. A. Mershon, N. Metcalf, A. L. Miller, F. L. Montague, G. A. Morrison, H. S. Mott, P. Nathan, R. G. Newbegin, J. T. Nicholson, J. W. O'Bannon, J. H. Offord, A. J. O'Keefe, F. W. Osgood, L. H. Orr, A. M. Palmedo, H. Parker, C. H. Parsons, C. Paulis, J. J. Post, J. Redfield, F. L. Reuss, T. F. Reyecraft, G. B. Ritchie, R. R. Rode, G. Rosenquest, P. G. Rouland, A. Rowland, J. C. Russell, T. B. Russell, H. L. Rutter, R. Rutter, P. Ruxton, E. St. John, L. Satenstein, H. P. Schmidt, T. B. Sheehan, A. L. Sheppard, J. W. Sheppard, C. M. Smith, R. W. Smith, Jr., F. N. Snyder, C. Soule, G. Sproull, T. Sproull, C. A. Stillings, R. L. Stillson, F. W. Stone, G. R. Swart, J. F. Tapley, W. Thomson, C. O. Throckmorton, E. R. Ticknor, C. D. Trussell, A. C. Van Rees, C. A. Van Rees, H. L. Walcutt, J. M. Walcutt, C. I. Walker, J. W. Walker, L. L. Walton, J. Watson, C. F. Weimar, A. C. Wessman, H. J. Williams, P. H. Wolf, H. Wolf, E. C. Wood and F. Zwicker.



BY F. J. TREZISE.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

- VEST-POCKET MANUAL OF PRINTING. 50 cents.
- SPECIMENS OF BUSINESS CARDS AND TICKETS—sixteen-page booklet—25 cents. New second edition.
- SPECIMENS OF ENVELOPE CORNER CARDS—twenty-four-page booklet—25 cents. New second edition.
- MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.
- SPECIMENS OF LETTER-HEADS.—Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents. New second edition.
- MENUS AND PROGRAMS.—A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.
- AMERICAN MANUAL OF TYPOGRAPHY.—New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. \$4.
- IMPRESSIONS OF MODERN TYPE DESIGNS.—Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.
- ALPHABETS, OLD AND NEW.—By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. \$1.35.
- PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography. 50 cents.
- DECORATIVE DESIGNS.—By Paul N. Hasluck. Ancient, medieval and modern decorative designs and ornaments, fully illustrated. 160 pages. 50 cents.
- ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—twenty-five selections. Price, 50 cents.
- TITLE PAGES.—By Theodore Low De Vinne. Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.
- MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, \$2.
- SPECIMENS OF BILL-HEADS.—Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents. New second edition.
- PLAIN PRINTING TYPES.—By Theodore Low De Vinne. A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.
- THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.
- THE PRINCIPLES OF DESIGN.—By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 171 pages; cloth, \$3.
- TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.
- LETTERING FOR PRINTERS AND DESIGNERS.—By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. \$1, postpaid.

CORRECT COMPOSITION.—By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. \$1.

LETTER-HEADS.

Of all the various classes of work which the compositor is called upon to do, none offers a greater field for a display of his originality and ability than does the letter-head. Likewise there is nothing in the printing line on which he is more likely to go astray. The letter-head in many cases opens up to the printer the field of designing for two or three colors, and frequently forms a bright spot in the routine of one-color work. This, however, is also the cause of many of the errors made by printers. In their enthusiasm over panel arrangements and color schemes they are prone to forget the utility features of commercial stationery and overdo the matter of ornamentation and color.

Passing fads or vogues are commendable in the printing business, as in all other things, only as long as they contain merit and are based on what is thoroughly good. When propriety is lost sight of in the endeavor to create or maintain a certain new "style" the reasonable limit has been passed.

A comparatively recent fad is responsible for the appearance of many specimens similar to that shown in Fig. 1, the prominence of the line announcing the business of the man or firm completely overshadowing the name. This arrangement gives undue prominence to the business, even in ordinary commercial stationery, while in letter-heads of a more personal or professional nature, such as the case in point, it is extremely displeasing. In a case where a firm is manufacturing or selling a certain brand of goods and the name of that brand stands for something distinctive in its line, it may be permissible to give more prominence on a letter-head to the brand than to the firm from which the letter comes. There are numerous real-estate agents in every town, and therefore the line "Real Estate, Loans and Insurance" standing out boldly on a letter-head means nothing in particular, while the name of the man sending the letter is the chief point of interest to the recipient. The keeping in mind of the often-asked question of "who, what and where?"—in the order named—will prevent the compositor from going far astray from the proper display of his copy as far as commercial stationery is concerned.

Then, too, the question of appropriateness is entirely overlooked in this specimen. The size of the type used is not at all in keeping with the dignity and refinement that should be reflected in the stationery of a man in this class of business. The shaded letter is decorative and more appropriate for a program cover or something of that sort than it is for commercial stationery. Fig. 2 shows a specimen that is in direct contrast to the preceding one.

LAND AND
IMMIGRATION AGENT

TELEPHONE 98

211 GRANT STREET
CENTRAL NATIONAL BANK

JOHN C. McGEE

Real Estate, Loans and Insurance

DICTATED

CARTHAGE MO..

FIG. 1.—An inappropriate selection of type for a letter-head of this kind. The line announcing the business is also much too prominent.

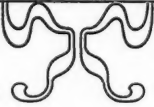
REFERENCES:
THE CITIZENS NATIONAL BANK
THE MILLIKIN NATIONAL BANK
NATIONAL BANK OF DECATUR

SECURED NOTES AND MORTGAGES FOR SALE TO INVESTORS
LOANS & INTEREST COLLECTED FOR PATRONS
ALL CLASSES OF LOANS NEGOTIATED
LONG DISTANCE PHONE 333

GEO. W. EHRHART
A GENERAL LOAN BUSINESS TRANSACTED
MORTGAGE LOANS
137 NORTH WATER ST.
DECATUR, ILL.



FIG. 2.—This letter-head is much more appropriate than that shown in Fig. 1.

<p>OFFICERS: — G. W. DYSON, President. A. RHODES, Vice-President. FRED WILLIAMS, Treasurer. S. SANSBURN, Sec. and Mgr. ==</p>	<p>THE FARMERS' BLACKSMITH & SUPPLY COMPANY.</p> 	<p>DIRECTORS: — G. W. DYSON. A. RHODES. FRED WILLIAMS. S. SANSBURN. STEEN NELSON. ==</p>
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Cooperstown, N. D. 190

FIG. 3.—The ribbon-like decoration in the center panel is unsuitable for a letter-head for such a business as this.

In this case a large amount of reading matter is taken care of in a neat and attractive manner, the lines are given their proper relative prominence, and the whole is neat and pleasing.

The question of appropriate decoration on the letter-head is one often receiving less attention than is its due. Where decorative effects are used at all, they should be in keeping with the subject. It is far better to err—if such a thing is possible—on the side of plainness and sim-

plicity than to use a single ornament or bit of decoration that in any way clashes with the typography or title. Take Fig. 3 as an example. While we take no issue with the panel effect or the light type here used, and while we do not advocate that because a letter-head refers to the hardware business it must be set in type that will give it the force and weight of iron, still the ribbon-like ornament which consumes more than half of the space in the center panel is entirely out of harmony with the subject

ESTABLISHED 1893

INCORPORATED 1903

JOHNSON & WOOD HARDWARE COMPANY
STOVES, TINWARE, CROCKERY
TIN SHOP IN CONNECTION

FIG. 4.—Type-face and arrangement are thoroughly in keeping with the subject.

A. M. Williamsburg, President

Incorporated 1903

M. E. Williamsburg, Secretary

The Williamsburg Music Company

Office, Salesrooms and Repository Number Forty-Three West Montauk Boulevard



Long Distance Telephone
in the Office

Cleveland

'06

FIG. 5.—An instance in which decoration is appropriate and effective.

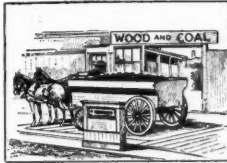
**Armstrong & Company**Dealers in
COAL AND KINDLINGWe deliver a large load of the
finest kindling for two dollars**12 MAIN STREET
MADISON**

FIG. 6.—These two groups are arranged without regard for their relations toward each other.

**WE DELIVER A LARGE LOAD OF THE FINEST KINDLING FOR TWO DOLLARS****Armstrong & Company**Dealers in
COAL AND KINDLING**12 MAIN STREET****Madison,**

FIG. 7.—A rearrangement of Fig. 6 which "pulls the whole job together."

of blacksmithing. Compare this with Fig. 4, a letter-head of the most simple character, and note how much more appropriate is the latter for the question under treatment.

Fig. 5 shows a letter-head on which the correct feeling for decorative effect is apparent. The small ornaments are thoroughly in keeping with the subject, and the type, which would hardly be the correct thing in connection

with the real estate or hardware business, is appropriate.

The letter-head shown in Fig. 6 does not hold together—in fact it looks not unlike two jobs printed on one sheet of paper. Then, too, the two groups of matter—the cut and the type—do not harmonize in shape, the cut being rectangular while the type matter forms a triangle. In this case the compositor carefully arranged the inverted

	R. N. CHELF & CO.	
PRESCRIPTIONS CAREFULLY COMPOUNDED	PHARMACISTS.	TELEPHONE NUMBER EIGHT
	TOILET ARTICLES AND DRUGGISTS' SUPPLIES.	

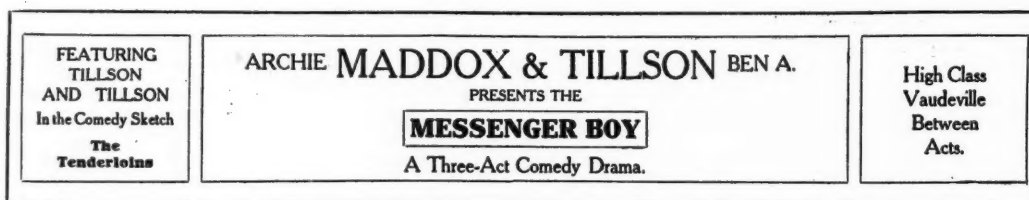
BROOKSVILLE, FLA., 190

FIG. 8.—The panel arrangement should only be undertaken when there is sufficient reading matter to warrant such a course.

TAXES	OFFICE OF	TAX SALE
Due first Monday in January; become delinquent March 1st.	COUNTY TREASURER	First Monday in December.
PENALTY	CLINTON COUNTY, IOWA	LETTER FEE
One per cent. per month after March 31st. If one-half of all taxes, except delinquent tax be paid before April 1st, no penalty on second half until October 1st.	CHAS. A. ARLEN, Treasurer	30 to 50 cents each; see Sec- tion 1396, Code of 1897.
	FRANK W. BUXTON, Deputy	PERSONAL CHECKS
	LAURA L. LANGE, Assistant	Will not be accepted in pay- ment of taxes.
	No Money Orders, Checks or Drafts will be accepted unless made to Chas. A. Arlen, County Treasurer	ALWAYS
		Give full description of property on which you wish to pay tax.

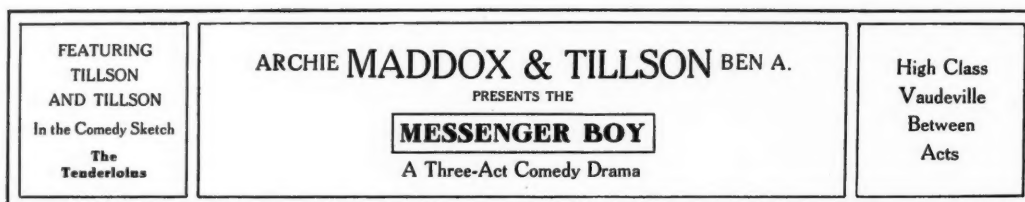
Clinton, Iowa, 190

FIG. 9.—The amount of reading matter in this specimen lends itself readily to the panel arrangement.



Enroute

Fig. 10.—Letter-head specimen showing poor distribution of space around panels.



Enroute

Fig. 11.—Resetting of Fig. 10, showing a more equal spacing around panels.

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Munro—Roy Munro
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Tuscarora—Wm. J. Vermilya
Waverly—Silas M. McTiver
Wilmot—A. W. Eck
Walker—Herbert Hutchinson

CITY OF CHEBOYGAN

First ward—E. A. Smith
Second ward—John B. McArthur
Third ward—James P. Lewis
Fourth ward—E. A. Bouchard
Fifth ward—Wm. F. DePuy

Address all correspondence to the Secretary

Cheboygan, Michigan,

Fig. 12.—An excellent arrangement of a large amount of type matter.

pyramid, but in doing so he neglected to take into consideration the fact that it was not to stand alone but was to be related to something else. Any rearrangement of this specimen that would tend to draw the different parts together would be an improvement. This has been done in Fig. 7, with very little change of type, the main lines being left the same as in Fig. 6. Other and more pleasing arrangements could be made by a greater change of lines, but this serves to illustrate the necessity of considering the job as a whole. In arranging one certain panel, pyramid or other group of matter, we are liable to consider it in itself instead of in its relation to the other parts of the job.

Panel arrangements on letter-heads should only be undertaken when the reading matter to be dealt with is sufficient to warrant such a course. In Fig. 8 is shown a specimen which would have been infinitely more attractive in the most simple treatment possible. Dividing a job into panels and then being under the necessity of an apparent effort to fill them is to be guarded against. Where there is considerable reading matter, as shown in Fig. 9, the use of panels is pleasing and appropriate.

In Fig. 10 we have a letter-head showing a careless distribution of space around the panels. The shape of the reading matter in the center panel would in itself suggest that this panel be made deeper. This would prevent the upper and lower lines crowding the rules, as they now do. Even the narrowing of the panel in order to equalize the space around the three inner panels would be a great improvement. Fig. 11 shows a resetting with the center panel made deeper. This has the effect of partly overcoming the crowded appearance and at the same time affording uniform distribution of space.

An excellent arrangement of a large amount of type matter without resorting to the panels is shown in Fig. 10. This forms a very handsome letter-head, being compact and still easily grasped.

It is permissible and appropriate for the printer to make his own letter-head more ornate and elaborate in color and design than he would that of the ordinary commercial stationery. The nature of his business will warrant a more liberal use of decorative effects than will the grocery, hardware or similar lines of business. Then, too, his stationery is very likely to be taken as a criterion of

his ability to turn out attractive work, and he must make the most of it.

A FEW SUGGESTIONS.

The printer should not overlook the fact that there are other things besides the arrangement of the type which contribute to produce a good letter-head. An extremely plain typographical design supported by good presswork, good stock and good ink will give a far better appearance than an ornate arrangement of type accompanied by poor presswork and a poor selection of stock and ink. Poor presswork is not so noticeable on a plain job as it is on the elaborately paneled one.

Many letter-heads show the date line set in type of a size out of all proportion to the balance of the job. Ten-point capitals or twelve-point lower-case of the series of type used will give a line that is plenty large enough.

Use one or two type-faces — one series is preferable — and as a usual thing avoid word-ornaments.

A dotted or plain rule from ten to twelve picas in length is sufficient for the date line.

Where rules are used, either for divisions or panels, see that they harmonize in tone with the type-face used.

Avoid script type for date lines. It does not look well in connection with the typewriter faces now so universally used.

Remember that the bulk of the printed page must be cold in color. A slight touch of a warm color, such as red or orange, is sufficient to brighten up the job.

The use of a shade and a tint of a color on a stock of the same hue, as, for instance, light blue and dark blue on blue-tinted stock, forms a beautiful effect for two printings. The tint, in order to be in perfect harmony, must be formed by a mixture of the darker color with white.

Gold is not a color and does not affect any color combination.

Consider whether or not the series selected for a job is appropriate. Don't set a letter-head for an iron foundry in a series of text.

Avoid red and blue as a color combination. With the red use green and with the blue use orange. A still better effect is secured by the use of a shade of one of these colors with a tint of the other, as, for instance, a dark blue with a light orange.

Appropriateness in the color of ink used must also be considered. Purple, for example, lends itself far more effectively to religious subjects and the like than it does to business stationery. This, of course, is a mere matter of usage. But long use of certain color schemes for certain purposes has made their use almost a law, which can not be violated without a feeling of inappropriateness.

Far better the white space than decorative effects which do not harmonize with the type-face and the subject. Delicate hair-line ornaments are out of place on a letter-head for a blacksmith, as are also the crude, cheap book ornaments on a letter-head for a professional man.

The simplest things are the best — and likewise the hardest to do. Many printers don't believe this.

"A man's stationery is his business photograph." If this be true there are many men whose business photographs do not in the least flatter them.

Consider each group or panel in its relation to the whole job. The man who draws a figure does not complete the head and then put on the body. He sketches in the whole figure at once, thereby keeping all the parts in proportion.

Study the principles upon which various jobs are founded and avoid the enfeebling influence of unintelligent copying.



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PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

PRACTICAL GUIDE TO EMBOSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

HEAVY CARDBOARD JOB.—F. G., Cincinnati, writes: "In an argument about a job on six-ply board run on a two-revolution press, A contends that cylinder should be raised to accommodate the increase in thickness of stock. B holds that cylinder should not be raised, but that packing should be reduced. Which appears right to you?" *Answer.*—Reduce the packing and do not change adjustment of cylinder, which should roll on bed-bearers.

COPPERPLATE AND STEEL DIE PRESSES.—A. G. P., Ottawa, Ontario: "Can you give me the addresses of manufacturers or selling agents of the best copperplate presses and steel die presses?" *Answer.*—C. R. Carver Company, Fifteenth street and Lehigh avenue, Philadelphia; Modern Machine Company, 214 Spruce street, St. Louis, and B. Roth Tool Company, 2122 Chouteau avenue, St. Louis. The A. R. King Manufacturing Company, Kingston, New York, manufacture a copperplate press.

TYPE WASH.—R. L. S., Carrollton, Georgia: "I am greatly troubled about a proper type wash. We use wood furniture and of course lye can not be used, so we have been using gasoline. It is impossible to clean perfectly with that, so will appreciate any information that will help us to keep our type clean as when first bought. And what will take out dried ink that collects in type from the use of gasoline?" *Answer.*—The Solvane Manufacturing Company, Clinton, Iowa, manufacture a material called Solvane, which is said to remove ink from type satisfactorily.

IMPROPER MAKE-READY.—E. D., Rushville, Illinois: "I enclose a sheet of a catalogue and would like to know the cause of the light streak on same? We turned the rollers end for end and then tried overlays, but with no result."

Answer.—The appearance of the cut indicates that something has slipped in the make-ready. There seems to be a lack of pressure, which causes the light streak. Part of the tympan has possibly slipped back, or a piece of thin paper marks off the darker part more strongly than the lighter. The trouble can not be in the rollers or the surface of the cut, but from beneath the draw-sheet and the tympan. See that the patches in the tympan are fastened securely.

PRINTING ON FOIL.—D. J. A., Pensacola, Florida: "I have not succeeded in getting good results from printing on fancy pieces of tin or lead-foil to cover cigars in box. It is an open form with name of cigar run in bronze-blue ink. The foil sticks to form and if grippers are set tight enough to pull sheet off, every one is torn. How can I get a good print without damaging the foil?" *Answer.*—If you have a rubber stamp made of form, mount the same as an electro, having it type-high, and print from it, the impression need not be very heavy. Run enough color to bring out the type properly. Another method is to print directly from type on a very hard tympan. This is slower than printing from rubber, as foil adheres strongly to type on account of the strong pressure necessary to print.

POOR ROLLERS.—W. C., Effingham, Illinois: "I am sending you a post-card which you will notice has a muddy appearance, the high lights being 'smuggy.' What causes this? We are using a two-dollar black ink on the job. Could it be in the ink? We use — rollers, but they are cut and worn badly; in fact are in very poor condition. Could this be the cause? If our half-tones were made on a coarser screen, would that clear the high lights? Are the cuts etched deep enough?" *Answer.*—Your trouble is no doubt caused by the poor condition of your rollers; we would advise you to procure new ones at once. The ink should be all right if clean and not mixed with particles of the skin that forms on the surface. The form will run cleaner if cut is brushed out occasionally with benzine or wood alcohol. Make a sheet overlay as indicated on the card, which we are returning, using tissue-paper, and place this several sheets down in tympan. Use a tympan of hard book paper with a hard manila draw over it. Do not have cut built up so it will be above type-high. Lock bearers in chase so that rollers will turn and not slide on tracks.

EMBOSSING WITH WOODEN DIES.—E. R. C., Raleigh, North Carolina: "I desire to learn to do embossing by the use of wooden dies and I write to know if you have a book that will be helpful. Please give me the address of a firm selling the necessary tools for this work. What kind of wood is best suited for the work and where can it be obtained?" *Answer.*—While embossing can be done by the use of wooden dies, the practice is now obsolete. For those who desire to make these dies, however, the engraving tools can be obtained from the New York Engravers' Supply Company, Mr. H. D. Farquhar, proprietor, 103 Chambers street, New York. Boxwood is the most adaptable wood for this purpose, being short in grain. This wood can be obtained from the same company at a price of from 2 to 5 cents per square inch, according to quality. A much simpler and better way for you to do is to have a drawing made, or an impression in black ink taken on white paper, of the type or design to be embossed, and send it to an engraving house and have an embossing plate made, which would cost you only a few cents. This embossing plate should be mounted on metal. The procedure is fully described in the book, "A Practical Guide to Embossing," price 75 cents, for sale by the Inland Printer Company.

SCREEN MARKS SHOWING IN SOLID.—J. C., Bridgeport, Connecticut: "I am sending you two sample sheets of an eight-page form of magazine work. We do not seem to be able to get the solid cuts to look black, as we think they should. They seem to have a greasy appearance when first printed, and you can see by the sample that they look gray. We are using a soft half-tone ink, 75-cent quality, and it has given satisfaction on other work of a similar character. We have given these cuts a three-cut-out overlay in making ready, and as they are all type-high in the form, we can not understand why they should not show up strong and black. The faces of the cuts look dull and do not have that shiny appearance which most solid half-tones have. This work is printed on a two-roller press with rollers on top of vibrators. We thought that the trouble might lie considerably in the finish of the cuts or screen, as I noticed in an article on this subject in THE INLAND PRINTER a few months ago that it was impossible to get some cuts to look right when, through some fault of the screen or engraving, they did not have the surface to obtain results." *Answer.*—In the two half-tone cuts as shown on pages 5 and 9, screen marks are visible in the background; so they could not print a solid black. You might have carried a shade more color, which would have helped the appearance somewhat. If a cut or an impression from it is examined with a reading glass, small white dots will be seen all through the solid part. These can be removed by burnishing, but at the expense sometimes of the color balance of the illustration.

FILLING IN OF VIGNETTED CUTS.—A Canadian pressman writes: "I wish to submit two catalogue inserts for criticism of your Pressroom Department. They were printed on a 7 by 11 Gordon press with 50-cent half-tone black. I experienced a great deal of trouble running one form; had to wash out vignettied edge of cut quite often. The same ink was used on the other form with square cut and gave little or no trouble. Why should the vignettied cut fill in so often? Would like to know what weights of paper should be used to make cut overlays for half-tones like those in inserts. Kindly quote price on type-high gauge and overlay knife." *Answer.*—The inserts are good specimens of Gordon presswork, cuts and type showing clean and sharp, impression about as it should be; both cuts would, however, have been improved if the solid and gray tones were given about one sheet of French folio. Less color might then be carried. The filling in of vignettied cut, as indicated, may have been caused by rollers striking the edge of cut, it being wider than the type form. If bearers were locked up with the form, this would not occur, as rollers would be revolving as they pass over that part of cut. Another cause that would give about the same result is cut being above type-high. Some pressmen prefer to have small vignettied half-tones a little under type-high for platen presses, as they run cleaner. See last month's Pressroom Department for weights and grades of paper for half-tone overlays. A number of type-high gauges are on the market, the prices varying. The F. Wesel Company has several kinds. An overlay knife may be procured from this company; see list of books and utilities at head of this department.

BADLY SELECTED COLORS AND PLATES.—J. T., Philadelphia, writes: "I am sending you a sheet printed in four colors. The yellow, red and blue are zincs and the black a half-tone. The trouble is plain to be seen; the black would not lay on the other colors, which I think is the fault of the blue. I made the blue tint out of trichromatic blue and white ink. I rubbed the sheets with powdered magnesia, which helped some, but I think there must be a better

remedy than that. Kindly give me your views in the matter." *Answer.*—The blue ink should not have been mixed with white, as this weakens its color and changes its value in relation to the yellow and red. Had you used a very slight amount of yellow or red to modify the blue, it would have been less harmful to the color effect; or, you might have run the blue plate with less color, but having it pure and unaltered. The color scheme you are following can not give you anything but indifferent results, as you have no automatic selection of tones and will not be able to give proper color values with arbitrarily selected flat tints. Note especially the colors in the large tree; you have a yellow-green with a splash of red here and there, but little or no gradation of tone or color. In another place pure yellow appears, unmodified by either red or blue. As regards the black ink, it should be of short body—not "tacky"—and of good covering qualities, and run with as little color as possible. The impression should be just sufficient to fix the color firmly on the preceding ones.

BUCKLING OF SHEET.—"M," Decatur, Illinois: "Enclosed you will find a label run two-on on a Pony Miehle. Can you tell me how to get rid of the buckle in the corner on the border? I have not been able to overcome this trouble on blank forms such as sample." *Answer.*—In open forms like label submitted, the difficulty may be overcome by keeping paper pressed close to cylinder to exclude the air from beneath the sheet. Also see that when grippers close on sheet, edge of sheet is not buckled up from tympan, due to guide tongues being too high. Tongues should be placed far enough from grippers to prevent this, and only high enough so that tail end of sheet when delivering to fly is not touched. To insure that sheet is pressed close to cylinder you might hang a piece of heavy wrapping paper or manila board between sheet bands and cylinder. It may be attached to top of sheet bands or rod; then adjust bands close so that sheet is pressed fairly snug against tympan. If this is done properly, it will remedy the trouble, providing the tongues have been properly adjusted as described above.

HIGH GUIDE TONGUES.—A Wisconsin subscriber writes: "I would like to ask you a question regarding the buckling of a sheet on an electro form. I am sending you the sheet with the gripper edge marked. I have had considerable experience on all kinds of work and presses, but was unable to overcome this trouble. The electros were mounted on wood bases and were above type-high. I know this because I had several sheets of tympan less than the height of cylinder bearers. I am satisfied that cylinder was running properly on bed bearers and that sheet bands and grippers were right. I placed a card inside the sheet bands and stretched a tape under the cylinder, also shrunk on the draw-sheet, but to no purpose. Sheets would wrinkle at tail end, and I could do nothing to prevent it. Can it be that the stock did not lay smooth on feed-board near grippers? I ran the same job from another set of plates a year ago and had no trouble." *Answer.*—See answer to "M" under this head. On a form of this kind, where each page is surrounded by rules and there being but a few lines of type inside the border to press sheet to tympan, and but little space between the pages, the buckling of a sheet at any point at gripper edge would cause the wrinkle to work out at tail end of sheet, just about opposite the place where buckling occurred, causing indentation of draw-sheet and damage to electros. On this particular sheet the wrinkles worked out at two places, these being just opposite where guides were placed, indicating that the buckling originated at the guides. It may have been that the tongues were higher than necessary when

grippers closed on sheet, and on the heavy stock used the wrinkle produced would not work out in blank spaces between pages. A cut or electro being but slightly below or above type-high would produce a wrinkle which usually works out at the tail end of sheet just opposite where it started. This occurs especially on thin stock. Another form of buckling is caused by stock that is wrinkled at the edges, due to expansion from absorption of moisture. Stock laying in crates in damp places will develop troublesome wrinkles, which are hard to overcome and tax a pressman's ingenuity to the utmost to prevent or even to minimize. As no set rule can be given for correcting troubles where the exact cause is not known, one may develop the faculty of diagnosing troubles of any sort by careful reasoning from effect to cause. If the cause is located, or even approximately so, a remedy may be applied. To do otherwise would be merely experimenting in the dark.

WORKING UP OF COLUMN RULES.—F. H. G., Mt. Vernon, Iowa, writes: "I am mailing you under separate cover a printed sheet showing the column rules almost perforating the paper. Will you please advise me wherein the cause lies? We have used the rules for two years and they never gave trouble until lately. Last October we put in a new two-revolution press, and purchased a pair of chases to fit the press. Since then we have had an increasing amount of trouble each month. About eight thousand impressions had been run before the one I mail you. After six thousand one hundred had been run, the form was unlocked and strips of manila inserted alongside the rule. Part of this rule is pica rule in column strips and part of it 2-point rule pieces, with leads alongside. The impression of the press seems to be about even, and the bed of the press and the cylinder test up seemingly true. The impression also seems to be about even. Any light you can throw on this difficulty will be appreciated." *Answer.*—The causes for column rules working up are various. In your case it may be either a "sprung" or weak chase, or improperly mounted electros, each having the tendency to make a form "spring." When printing from such a form "work-ups" are almost a certainty. The causes operate somewhat in this manner: When a form is locked up and it "springs," part, and sometimes all, of the type and cuts are lifted off the bed of press slightly; or it may be that the chase is lifted with part of the form only. When the cylinder bears on the form in taking impression, such parts as the cylinder touches are forced down to the bed of the press and of course will spring up again when the impression is completed. If the form is locked tightly, or even moderately so, light-face rule, leaders and other parts, which offer little or no resistance to the pressure of the cylinder, are not pressed down as hard as solid parts, which present much more surface to the cylinder, and the light-face rule and leaders thus work up and show through and finally perforate or cut through the sheet. Leads, quads and furniture will also work up in the same way. In order to prevent or minimize the trouble, the form must not spring from the bed of the press; the cuts must be level, and not "rock" when taking impression; and the chases should be rigid. If the pages are locked tighter from the foot with only enough side pressure to insure against "pull-outs" from the drag of the rollers while running, the column rules will remain down during a long run. A light-face column rule will sometimes work up where a heavier faced one will not, as it has not the surface area to keep it in place that the latter has. Try your chase on bed of press and see by pressing on opposite corners, if it is "sprung"; also see that each cut is level before the form is made up.

TYPECASTING MACHINES FOR PRINTERS.

Ever since the first announcement was made that machines for casting sorts in the printing-office were to be the next important development in the printing industry, the trade has been interestedly watching the developments of the idea, rightly calculating that—once undertaken—its conclusion would reveal a practical machine for the purpose. Several devices have been proposed from time to time which were calculated to make the printer his own typefounder, and the promoters have succeeded in whetting the appetites of the printers of the world for a machine which will do all that has been claimed for them.

The printer has had visions of cases full to overflowing of new, bright type, quads and spaces in abundance, and sorts just when and in the exact quantities he needed them. He has seen himself dumping the cases full of old fonts of worn-out and run-down-at-the-heel type into the metal-pot and watching a neat little machine transforming it into shining, up-to-date, dividend-paying type. He has longed for the day when he would be able to estimate on every job of printing offered him, whether it were a volume set entirely in a text letter, or a technical work including characters which none but the largest printing-offices could afford to carry. He fancied himself converting that font of law italic (which he only needed once a year) into gothic (which he never could get enough of), and being relieved of the necessity of distributing live matter in order to finish the job in hand. Indeed, he dreamed he wouldn't have to distribute much type at all if he had a machine which would cast new type as fast as he needed it. He knew, of course, that the form which had a heavy run on rough stock was about done for, but type costs much money, and he must distribute it, though it would ruin the whole font by mixing it with the less worn type. Now, if he had one of those typecasters they were telling about, he could dump the whole job into the metal-pot. He would save twenty-five per cent of the cost of composition right there—no distribution. His compositors, too, could keep right on setting type without stopping to distribute—he'd simply sort up the cases as they were depleted.

And then, the *sorts* he'd have. He'd never again be guilty of picking a form, dead or alive, for sorts. Simply chuck a matrix in his sort-casting machine and pump out a handful while you wait. The printer has had these visions and more besides.

He has seen himself a printer in all languages. If he wanted a font of German, a case of Greek, or a hundred pounds of Russian type he wouldn't need to import it or stock and carry it for years. He'd simply buy a couple of dollars' worth of matrices and cast what he wanted, and after use, melt it over into the type most needed next. Instead of having hundreds of special characters, accented letters, etc., stored away in cigar boxes in unknown quantities and places, he saw himself consigning these nuisances to one receptacle—the metal-pot—to be again brought into being whenever needed. Oh! he was a visionary, this entranced printer—so it has seemed until recently.

Howbeit, there is a possibility of his dreams becoming a reality in the not distant future, if the plans of an enthusiastic coterie of experienced Chicago printers do not fail. They propose and are about ready to market a type-casting machine which will actually do all these things, and as proof of the faith that is in them are showing the machine doing the work. It has been viewed by representative printers and pronounced the biggest little thing in the printing industry to-day, and one enthusiastic pub-

lisher insists it will revolutionize the type industry of the world.

The machine as it stands to-day is a marvelously simple affair, and the claim that any printer of ordinary intelligence can run one or more of them seems justified. It occupies but four square feet of floor space, and is run by a quarter horse-power motor, though it is shown as capable of being belt-driven or run by hand. It makes scarcely any noise, and, as was said by one spectator, reminds one of a sewing machine in its ease of operation. But the most marvelous thing of all is the matrices it employs—nothing but the ordinary and familiar Linotype matrix, procurable by any one anywhere at 3 cents each—any face, any character, any body within their range!

When the full significance of this statement dawns on the printers of this country it is predicted that the manufacturers will be swamped with orders for the new wonder. The machine can be stopped, the matrix changed from, say lower-case "i" to capital "W," and be started again casting the new letter in less than one minute. The change from one body to another involves only a change in one part—the mold blade—a maximum of four minutes. The speed at which it places smooth and perfect type on the receiving stick is wonderfully fast—one hundred letters a minute seemed to be about half the possible speed.

The symmetry of the new sorts caster was remarked by all. The cams, motor and all working parts are enclosed within a hollow pedestal base, the metal-pot and mold structure only being visible and the ends of the several levers which give motion to the machine. It is evident this machine marks a new epoch in the printing art, and is a valuable addition to the machinery of the printing-office. Users of Linotypes can exactly match their Linotype faces, and make corrections or insert hand-set tables, etc., in Linotype matter with a uniformity of face heretofore not obtainable. As an auxiliary of the Linotype, the new typecaster has a field of peculiar interest, while both the large and small printer will welcome it as a means of removing his limitations.

One of the most promising features of this machine, and one which is peculiar to it alone, is its ability to produce logotypes at the will of the printer, and in this connection opens up a new vista, the possibilities of which will develop as time passes. In the composition of box headings for tables, leaders, quads, totals in tabular matter, etc., it will be especially valuable to the printer, any word or combination of characters being possible by simply grouping together the corresponding matrices.

The inventor of this new typecaster is John S. Thompson, a well-known expert in typesetting machinery, and at present editor of the Machine Composition Department of THE INLAND PRINTER. He has for years made an especial study of machinery of this class, and is the author of technical works on the subject. He is also an authority on patent matters pertaining to this industry, and assures us that nothing in the nature of prior patents stands in the way of the new device. A company has been incorporated under the laws of Illinois with \$100,000 capital, and the manufacture of these machines will be begun at once on a large scale. The Thompson Type Machine Company is located at 130 Sherman street, Chicago, where their machine is on exhibition.

UNITED STATES CONSUL E. N. GUNSAULUS reports from Rimouski, Quebec, that a \$3,000,000 pulp and paper mill is to be established at La Tuque, Quebec, by the Berlin Mills Company, of Berlin, New Hampshire.—*Consular Reports.*

THE INLAND PRINTER

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One Line Point Body Unit Set

48-Point

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THE CAPITALIZATION IS \$130,000.00



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New Jersey laws.
Shares are \$1 each

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A VERY IMPORTANT ITEM IN PRINTING OFFICE EXPENSE IS THE MATTER Of ink, and yet it is often overlooked entirely in the estimating on work. It is understood, of course, that in the majority of jobs, the ink expense forms but a proportionally small part of the cost, but that is no reason why it should be

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LEFT OUT OF OUR CALCULATIONS ENTIRELY, FOR THERE Are times when it forms a large proportion, and if we get into the habit of neglecting it all the time, the chances are that we shall forget it when it should be thought of. Practical Printers should

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MEN'S FURNISHINGS FOR SALE WEDNESDAYS
Fast color, plain black and colored Half Hose, sizes 6 to 12, double toe and heel. A Genuine Bargain

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ALL THE TYPE FACES IN THIS CATALOG
Are cast from Hansen's Superior "Copper Amalgam" type metal which gives lasting

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14A 28a \$3.00

Caps \$1.40 l.c. \$1.60

THE "PERFECTION" RULE CASES
Will hold about 20 pounds of labor-saving brass rule. Ask to be shown

Notice the legibility of the figures

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36-Point

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CAMBRIDGE IS A FINE AD TYPE
Its Clean Cut Appearance Will Make
it useful for a large variety of work

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PRINTING MATERIAL OF
All Kinds Made by Hansen
Goods are delivered promptly

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RED BRICKHOUSES
Built In Eight Weeks
Sun on all four sides

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190-192 Congress Street, Boston
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A TRIP THROUGH MEXICO

Illustrated with Colored
Stereopticon Views



Auspices of
The College Outing Club

Lyceum Hall, Cambridge

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1907 January 1907

S	M	T	W	T	F	S
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27	28	29	30	31		

Write it on your heart that every
day is the best day in the year.
—Emerson.

A monthly calendar suggestion.

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DIRECT CURRENT
MOTORS**



MANUFACTURED BY
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INDIANAPOLIS

Showing the decorative border in use on a title-page.

**The
Troy Military School
Year Book**



**Troy, South Carolina
1907**

A simple, yet effective title-page.

MENU

OLYMPIA OYSTER COCKTAIL

CONSOMME ROYAL
Queen Olives

TURBAN OF BLACK COD A LA JOINVILLE
Pommes Parisienne

DUNGENESS CRAB A LA NEWBERG IN CASES

WALDORF-ASTORIA SALAD

YOUNG TURKEY, CRANBERRY SAUCE
Mashed Potatoes Garden Peas

WALNUT ICE CREAM

PETIS FOURS ASSORTES

CAFE NOIR

Suggestion for a simple arrangement of a menu.

The Inland Type Foundry

Saint Louis New York
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Takes pleasure in introducing
its latest novelty which has
been named the

Shaw Text

The sizes shown in specimen
lines herewith are now ready
for prompt shipment from the
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The Shaw Text Series

The correct thing for Wedding
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Shaw Text Series

18-Point, 25a 8A, \$3.25 L. C. \$1.80, C. \$1.45

Wedding Stationery
Artistic, Effective 9

14-Point, 38a 13A, \$3.00 L. C. \$1.60, C. \$1.40

Neat and Clean Cut Letters
Very Useful, Easily Read 8

12-Point, 45a 15A, \$2.75 L. C. \$1.50, C. \$1.25

The Most Beautiful Face Ever
Cut for Professional Work 57

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Artistic Printing for Calling Cards
Programs, Announcements, etc. 56

8-Point No. 1, 54a 18A, \$2.25 L. C. \$1.25, C. \$1.00
The American Society of Color Printers
Held Their Annual Banquet in Troy 12

Other Sizes in Preparation

Mr. and Mrs. William F. Hutchinson

request your presence

at the marriage of their daughter

Florence Marie

to

Mr. John Richard Howard

on Wednesday morning, September the seventeenth

nineteen hundred and seven

at eight o'clock

at the Church of Saint John

Marshall, Kans.

The Litho Roman Series

Made in 12 Sizes, 6- to 72-Point

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COPPER AND TIN

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CARRAL, MICH.

Northwest Corner of Brannon and Richardson Avenues
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The Howard Book Agency

Philadelphia

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Dollars

THE HOWARD BOOK AGENCY

To the **Philadelphia Trust Co.**
PHILADELPHIA, PA.

PRESIDENT

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

NEAT and tasty typography is that which comes from John J. Eckhardt, Rochester, New York. The presswork and use of color are also carefully considered and consistent.

W. H. BARNETT, Caldwell, Idaho.—The folder submitted is an excellent specimen as far as typography is concerned. A trifle more care in the presswork would have improved it.

THE PEERLESS PRINTSHOP, Wyoming, Iowa.—Both of the letter-heads are very attractive and show an excellent use of type and color for the purposes for which they are intended.

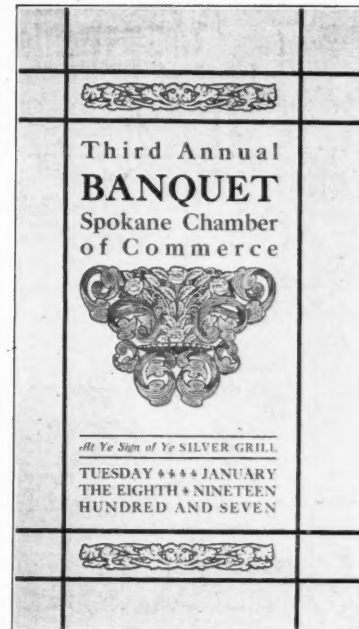
FROM Hampton Auld, Newark, New Jersey, has been received an elaborate calendar on which are used twenty-six different colors. They are carefully printed and give a pleasing result.

HARRY H. ANDERSON, a fifteen-year-old apprentice with the Anderson Press, Brooklyn, New York, has sent some excellent commercial specimens. They indicate unusual ability for an apprentice of his age.

W. K. TRECHSEL, Birmingham, Alabama, has recently sent a package of high-class letterpress embossing and jobwork, done in the office of the Alabama Paper and Printing Company, of which he is secretary. Both the embossing and typography are excellent.

A. P. GOODMANSEN, with the F. W. Gardiner Company, Salt Lake City, Utah, does some effective things with rules and decorative borders. Among his recent specimens are found several booklets, the covers of which are exceptionally interesting. Three of them are reproduced herewith and give an excellent idea of his style.

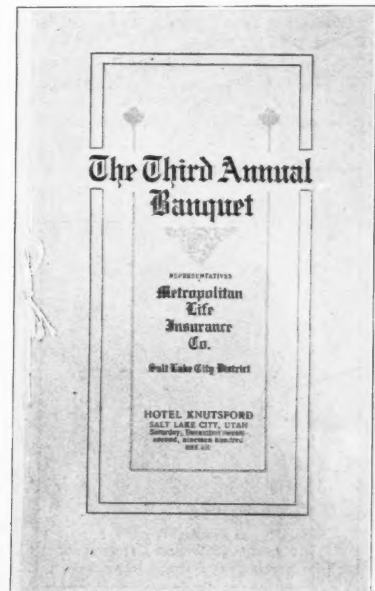
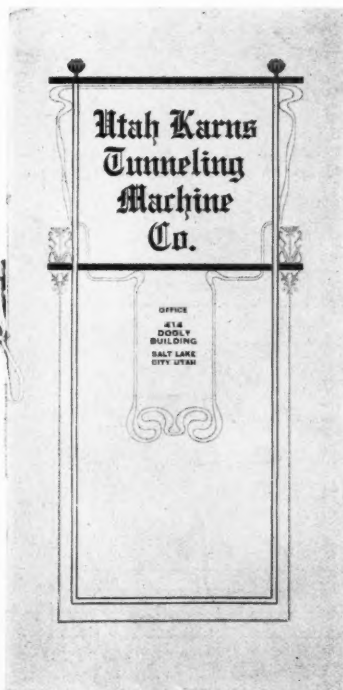
EDWARD W. STUTES, of Spokane, has sent another characteristic specimen. It is a program and menu of the Third Annual Banquet of the Spokane Chamber of Commerce, and consists of eight pages, 5¼ by 9¼ inches in



The first page of an attractive program and menu by Stutes of Spokane.

size, and printed in red, yellow and blue on light-gray stock. A reproduction of the first page is shown herewith.

THE 1907 greeting of the Indiana Reformatory is a neat and attractive



Effective rule and border treatments of booklet covers, by A. P. Goodmansen, Salt Lake City, Utah.

THE SPARTA ADVERTISER

Published Every Thursday by the Herald-Advertiser Company

ROBERT A. MERRILL, EDITOR

Modern Print Shop in Connection



SPARTA, WIS.

Herald-Advertiser Co

PRINTERS : PUBLISHERS : STATIONERS



ROBERT A. MERRILL, Mgr

SPARTA, WISCONSIN

Letter-head and card from the Herald-Advertiser Company, Sparta, Wisconsin.

piece of printing. It consists of twenty-eight pages and cover, printed in colors. It was arranged by W. E. Edgin, the chaplain, and printed in the printing trade school of the reformatory.

The Ida County Pioneer, Ida Grove, Iowa.—The specimens submitted are very creditable and neat in appearance. A slight tendency is shown toward an excess of underscoring. Where this is done at all—and it should be seldom—care should be taken to use a rule which harmonizes in tone with the type-face.

A. W. GARDNER, with the Dorsey Printing Company, Dallas, Texas, has sent a package of excellent letter-head specimens. A feature of his work is the pleasing manner in which the specimens are arranged in panels. The reproduction shown herewith illustrates this. The original was in three colors.

THE HERALD-ADVERTISER COMPANY, Sparta, Wisconsin, do excellent printing. The type is well arranged and the presswork and use of color are of the very best. Two of their recent specimens—a letter-head and a card—are reproduced, the rules and ornaments on both being in green, balance in black. They are the work of James W. Spradling.

J. A. TILTON, Mount Vernon, Ohio.—The cover on which the olive green is used gives a much more pleasing appearance than does the one in the stronger green. The type-design is very creditable.

We have received from Moore's Printshop, Wyoming, Illinois, two booklets which are deserving of especial mention. Both of them—one being seventy pages and cover—were printed two pages at a time on a Gordon press. The color is even throughout and the half-tones are well printed.



SELLING AGENTS FOR THE
IMPROVED VICTOR MANGANESE
STEEL SCREW DOOR BANK SAFES

MORE THAN ONE HUNDRED COMPLETE BANK OUTFITS SOLD IN ONE YEAR

FIXTURE DEPARTMENT

The Dorsey Printing Company

FOUNDED IN 1884

BRANCH
808 FRANKLIN AVENUE
HOUSTON

BANK AND OFFICE FIXTURES

DESKS, CHAIRS, TABLES, FILING DEVICES, METAL FURNITURE FOR BANKS, MERCHANTS AND COUNTY OFFICIALS
ESTIMATES AND PLANS FURNISHED WITHOUT CHARGE

DICTATED BY

[Dallas, Texas]

1906

Pleasing arrangement of panels by A. W. Gardner, with The Dorsey Printing Company, Dallas, Texas.

JOHN P. JONES, Tampa, Florida.—Your specimens need no criticism. They are representative examples of neat and attractive commercial printing.

D. C. SILVE, New Orleans, Louisiana.—Each package of your specimens shows a great improvement over the preceding one. The folder entitled "We are attracting attention" is an excellent piece of work.

THE commercial printing of the Burgettstown Publishing Company, Burgettstown, Pennsylvania, is neat and modest in design and excellently printed in pleasing colors.

THE GAGE PRINTING COMPANY, Battle Creek, Michigan, has recently sent some specimens of high-class printing. Among these is a booklet entitled "Winter at the Battle Creek Sanitarium." The title on the cover is



Attractive cover in brown and gold, from the Gage Printing Company, Battle Creek, Michigan.

embossed in dark brown on light brown stock and the body of the booklet is printed in black and a blue tint on india-tint stock. The cover of the Mobile booklet reproduced herewith is printed in brown and gold on white stock, the banana being embossed.

THE INSTITUTE PRESS, Jersey City, New Jersey.—Your work as a whole is very good, both in type-design and presswork. On the letter-head in black and orange, however, the decoration is a trifle too prominent, overshadowing the reading matter.

MIKE C. CONNOR, Sharon, Pa.—The use of slightly heavier rules under the name on the card and a trifle less space between the three lines following would be an improvement. This is offered more as a suggestion than as a criticism, however, as the card is an excellent piece of work.

FROM Albert Ward Dippy, "designer of printed things," with the International Correspondence Schools, Scranton, Pennsylvania, we have received a package of high-class commercial work. Among the most attractive is a



An attractive menu cover from Albert Ward Dippy, Scranton, Pennsylvania.

menu, the cover of which is reproduced herewith. The original is 5 by 6 1/4 inches in size, the reading matter being printed in light and dark brown on white-coated stock and tipped on a brown cover.

THE souvenir of the Illinois Manual Training School Farm, Glenwood, Illinois, has just reached this department. It is an attractive booklet of sixteen pages and cover on white deckle-edge stock, and contains a choice selection of quotations in prose and verse. It is the work of the 1906 class in printing.

J. Q. HEBDEN, a compositor with J. M. Wigley, Lancaster, England, has sent a package of very attractive work, consisting chiefly of Christmas cards, etc., on which he did the designing, composition, presswork, including half-tone work in colors and black, embossing, and the making of all embossing dies. The work reflects great credit on Mr. Hebden.

THE proclamation of the Governor of Virginia on the one hundredth anniversary of the birth of Gen. Robert E. Lee has been handsomely printed by The Dietz Printing Company, Richmond, Virginia, and a copy has recently reached this department. It is printed in blue and gray on deckle-edge Strathmore stock, a half-tone being printed on a stamped panel on the first page.

BOREMAN-RYMER COMPANY, Pana, Illinois.—Your specimens are very creditable indeed. On the letter-head for C. C. Schwartz, however, you have used type-faces which do not harmonize well. The free, flowing lines of the text-letter do not associate pleasingly with the stiff, angular lines of gothics and kindred faces. Where the gothics are used in very small sizes for names of directors, etc., in connection with the text this discord is not noticeable, but where the larger sizes are used it immediately becomes apparent.

ADDITIONAL specimens received during the month are as follows: Ronald Couch, Anthony, Kansas, very neat commercial specimens; Axel F. Ericson, Chicago, blotter, attractive in design, but colors—red and blue—do not harmonize; R. H. Wilcox, North Sydney, Cape Breton, well designed and carefully printed blotter; McGrath & Woodley, Boston, Massachusetts, neat blotter; Charles H. Duboc, Columbus, Ohio, attractive letter-head; John W. Little & Co., Pawtucket, Rhode Island, blotter; Powell's Printery, St. Petersburg, Florida, specimens of neat commercial work; Marion Printing Company, Marion, Alabama, specimens of good typography and careful presswork.

MARK'S UNSWEETENED 'PRENTICE DAYS.

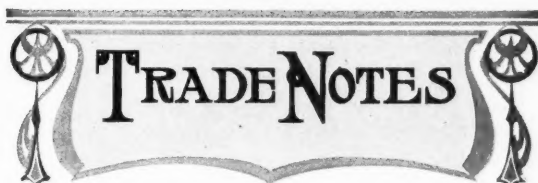
We got but little variety in the way of food at that kitchen table, and there wasn't enough of it anyway. So we apprentices [on the *Hannibal Courier*, owned by Mr. S.] used to keep alive by arts of our own—that is to say, we crept into the cellar nearly every night, by a private entrance which we had discovered, and we robbed the cellar of potatoes and onions and such things, and carried them down-town to the printing-office, where we slept on pallets on the floor, and cooked them at the stove and had very good times.

As I have indicated, Mr. S.'s economies were of a pretty close and rigid kind. By and by, when we apprentices were promoted from the basement to the ground floor and allowed to sit at the family table, along with the one journeyman, Harry H., the economies continued. Mrs. S. was a bride. She had attained to that distinction very recently, after waiting a good part of a lifetime for it, and she was the right woman in the right place, according to the economics of the place, for she did not trust the sugar-bowl to us, but sweetened our coffee herself. That is, she went through the motions. She didn't really sweeten it. She seemed to put one heaping teaspoonful of brown sugar into each cup, but, according to Steve, that was a deceit. He said she dipped the spoon in the coffee first to make the sugar stick, and then scooped the sugar out of the bowl with the spoon upside down, so that the effect to the eye was a heaped-up spoon, whereas the sugar on it was nothing but a layer. This all seems perfectly true to me, and yet that thing would be so difficult to perform that I suppose it really didn't happen, but was one of Steve's lies.—From *Mark Twain's Autobiography in The North American Review of January 18.*

AN ANGEL PRESSMAN.

"A
pressman's
life
Ain't all peaches and cream,
Nor the job one continual song,
But the man worth while
Is the man who can smile
When he finds he's backed up
A
form
wrong."

—The American Pressman.



THE American Colortype Company announce that they are now located in their new offices in the Majestic building, Chicago.

MR. WILLIAM D. DESMOND has joined the sales department of the Barnhart Type Foundry Company. His field of activity lies in Connecticut, western Massachusetts and Vermont.

THE American Falcon Printing Press Company, manufacturers of the Falcon Automatic Printing Press and the Waite Die and Plate Press, announce the removal of their offices on February 1 to the New York Life Building, 316 Broadway, New York.

ARTHUR TOMALIN, news editor of the Newark *Evening News*, has been appointed general advertising manager of the Central Railroad of New Jersey and editor of its monthly magazine, *The Suburbanite*, with offices at 143 Liberty street, New York.

MR. E. F. WAGNER, for many years editor of the Department of Lithography in THE INLAND PRINTER, has embarked in the business of graphic art designer for the trade at 70 Fifth avenue, New York city. In addition to his specialty of sketching for lithographers and process firms in color and black, he is equipped for the origination of games or novelties for advertising purposes.

MR. IVAN A. BORISSOFF, who has had a long experience with the house of William Mock & Co., manufacturers, jobbers and dealers in type, machinery, and material, St. Petersburg, Russia, is a recent addition to the sales department of the Barnhart Type Foundry Company, New York. There are undoubtedly many things in European practice that should prove suggestive to the American printer, and Mr. Borisoff is certainly in a position to make these suggestions interesting.

THE Cross Paper Feeder Company, 185 Summer street, Boston, have issued two unique pamphlets descriptive of their feeders. One gives the results and tabular statements of performance of the feeders from the first machine in February 15, 1903, to January 1, 1907. The other pamphlet, entitled "Reasons," shows the comparative merits of the Continuous and Pile Feeder systems. Printers who want to know about the "Results" and "Reasons" of feeding machines will do well to write for these booklets.

CHARLES ENEU JOHNSON & COMPANY, Philadelphia, New York, St. Louis, Chicago, Cleveland and San Francisco, manufacturers of printing and lithographic inks, varnishes and dry colors, have issued a new and comprehensive catalogue of their products, showing an infinite variety of shades and tints; a book which can not fail to be of the greatest interest to the printer. This book may be obtained on application by any one writing under their firm letter-head to the head office, 509-521 South Tenth street, Philadelphia.

ON January 1, that part of the business of the firm of Charles D. Brown & Co., Boston, Massachusetts, which pertains to the dealing in box boards, paper, pulp, paper mill supplies, and certain specialties, was assumed by a corporation known as Charles D. Brown & Co., Incorporated,

with Charles D. Brown, president, and Charles A. Brown, treasurer. The corporation will carry out all the unfilled contracts of the firm. Y. Marcy Edwards, Albion M. Boothby, and John Alden Lee have become associated with the members of the firm in the corporation. The management and general conduct of the business will be on the same lines as heretofore.

MR. HENRY L. BULLEN, 209 Dyckman street, New York city, announces that he is in the market for Typographia, and is prepared to pay cash with order if prices are right, for books and pamphlets relating to ancient and modern printing; American and early European imprints; files or copies of early American newspapers and journals; prints, autographs and bookmarks of eminent American printers and typefounders; typefounders' specimen books and catalogues (American and European) of dates prior to 1890; files and copies of typefounders' trade papers; books relating to decorative printing, paleography, and illuminated borders and initials.

THE National Compositype Company of Baltimore has been a victim of death's love for a shining mark. Last fall Mr. F. H. Brown, the principal promoter and manager of the company, passed away, and scarcely had the consequent reorganization been effectively completed when the president, Mr. E. H. Thomson, died suddenly. Mr. C. E. Roleau, well-known to the trade, was selected to succeed Mr. Brown, and Mr. George W. Walther, a Baltimore merchant, succeeds Mr. Thomson. That gentleman was a banker, and the vacancy on the directorate will be filled by Mr. Douglas H. Gordon, who is a leading spirit of a group of Baltimore capitalists. In some quarters Mr. Gordon's advent is thought to presage an expansion of the company's activities.

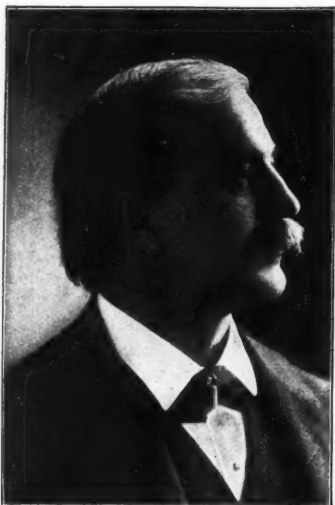
RAI SAHIB M. GULAB SINGH & SONS, printers for the Government of India, and general printers, 309 Bowbazar street, Calcutta, India, whose offices are equipped with the latest English and American machines, announce that they have been given a contract from the Government of India for printing the standard forms required for several departments, such as postal, telegraph, military, etc., and for this work they are going to erect a large printing plant in Calcutta. They desire manufacturers of printing machines and printing materials to send them catalogues with the lowest price lists. They desire especially quick, fast-running printing, ruling and binding machines, and economical and labor-saving material for turning out large numbers of forms and books. The goods will be invoiced direct, or through the company's London agents. On receipt of catalogues and price-lists prompt reply will be made by the company.

THE Technical Publicity Association devoted its meeting of December 20, at the Aldine Association rooms, 111 Fifth avenue, New York, to the subject of "The Value of Circulars and Printed Matter." Mr. Frank Vreeland, art editor of the *American Printer*, spoke of the commercial value of beauty in typography, and Walter Gilliss, president of the Gilliss Press, New York, made some remarks about limited editions. The companies represented at the dinner by members of the association — which is confined to those connected with the advertising departments of machinery manufacturing industries — were as follows: Ingersoll-Rand Company; F. R. Almond Manufacturing Company; Pope Manufacturing Company; H. W. Johns-Manville Company; Yale & Towne Manufacturing Company; John A. Roebling's Sons Company; American Locomotive Company; General Electric Company; Patterson, Gottfried & Hunter; New York Edison Company; M. H. Treadwell Company; Crocker-Wheeler Company; A. S.

Cameron Steam Pump Works, and Ledgerwood Manufacturing Company. The meeting developed into an "experience meeting," and many of the members told of their methods and results with printed matter and circular letters. As usual at the monthly meetings, several new members were elected.

CORNELL HONORS W. H. FRENCH.

The executive committee of the Cornell Alumni Association of Chicago has nominated Mr. W. H. French, secretary of the Barnhart Brothers & Spindler Company, for alumni trustee of Cornell University, to be elected next June. The announcement of the executive committee says:



W. H. FRENCH.

"To those who know him it will be unnecessary to say anything in his behalf for this position, but to those who have not had the good fortune to meet him, a short explanation will be of interest.

"Such men as Andrew D. White, Goldwin Smith and James Russell Lowell, who were on the lecture bu-

reau of Cornell University shortly after it opened, attracted many young men to Ithaca. Among these was W. H. French, who, during his college course distinguished himself as student and athlete. He won honors in Latin, edited the *Cornell Era*, played at first base on the ball team for three years and rowed in the famous 'Stripped Pig.'

"After leaving Ithaca he spent one year traveling in Europe, two years on a ranch in the far West, twelve years with the Associated Press, during which period he was assistant general manager for two years in New York city. To-day Mr. French is not only secretary and director of Barnhart Brothers & Spindler, which firm has grown during his secretaryship for more than twenty years to be one of the largest printers' supply houses in the country, but he is also officer or director in more than fourteen other companies chiefly in the same line of business in New York, Chicago and other large cities in this country and abroad.

"In Cornell affairs he has always been actively engaged. He was one of the organizers of the Chicago association and three times its president, he has been his class president for ten years, and they want to make the position a life one. He has been back to Ithaca many times, and during his presidency the class of '73 had one of the largest reunions any class ever held.

"His broad experience, his connection with Cornell affairs and his business position which takes him East and enables him to go to Ithaca often, will make him a valued man as trustee, but beyond this he is a true-blue Cornellian with plenty of ability and energy, and enough Cornell spirit to enthuse every one with whom he comes in contact. We believe that Cornell alumni the world over will be glad to elect such a man trustee."



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Color Plate Company of New York will shortly move into their new quarters in the fourteen-story Scribner building, 311-319 West Forty-third street, just west



THE NEW SCRIBNER BUILDING, NEW YORK CITY.

of Eighth avenue. A special roof house has been prepared for this company for daylight photography and colorwork, in which the results of the latest improvements in the scientific development of the art have been incorporated. Redfield Brothers, whose fine printing is justly celebrated, have taken two floors. Seven of the floors will be occupied by the Scribners for their own manufacturing purposes, but the headquarters of the publishing business will remain in Fifth avenue as heretofore.

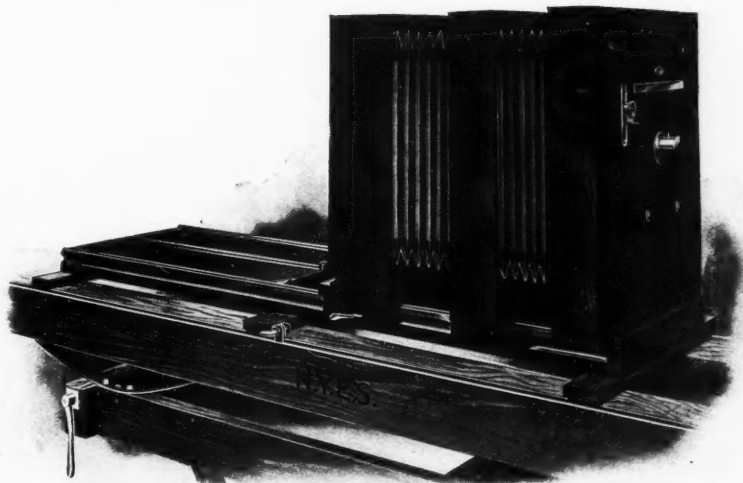
The building is built of steel and brick and is of the best construction. The architect is Mr. Ernest Flagg, who is now engaged on the new Singer building in New York and the Naval Academy building at Annapolis.

A TYPE-HIGH depressible plunger for saving the destruction of rollers on light forms on platen presses is a device which will appeal to the common sense of printers. A full descriptive illustrated circular of this roller-saver and work-improver can be had by addressing The Roller Protector Company, 120 West Broad street, Statesville, North Carolina.

THE Paul Shniedewend Company, Chicago, have a well-earned reputation for the thoroughness of their manufactures and specialties. Their "Reliance" press for printers' and engravers' use has an international reputation. The company make a number of specialties for printers and engravers, and have just completed a circular and price-list of their complete line. Printers and engravers writing under their firm letter-head will be supplied with copies on request.

NYES IMPROVED COPYING CAMERA.

The New York Engravers' Supply Company, H. D. Farquhar, manager, 103 Chambers street, New York, has placed on the market a new camera built for the special



needs of the photoengraving trade, an illustration of which is shown herewith. The framework is solid mahogany finished with a special wax preparation as a preservative. The principal feature embodied in its construction is the locking device for holding the back frame perfectly rigid. With the old-style camera there is a disposition to tilt forward when the plateholder is attached, thereby throwing out of focus. In place of the old-style A runways they have substituted an iron track which supports the frames running on iron wheels. The regular lever is attached for fine focusing. A cone with lens board is also furnished, which may be used pointing inside or out of the camera. Send for catalogue and prices.

THE VALUE OF PATENT STEEL FURNITURE.

"Save time, for that is the stuff that life is made of," is one of the wisest aphorisms of Poor Richard. It was never more true than to-day when profits must be calcu-

lated closely, and when the taste of the public is much more nice than in the past. Nothing conduces more to rapid and good work than good furniture, and in the patent steel furniture introduced by the Morgans & Wilcox Manufacturing Company, Middletown, New York, the progressive printer has an aid that is difficult to overestimate in convenience and accuracy. Light, strong, durable and accurate, it saves time, it saves money and insures better work.

DEMONSTRATION OF DR. ALBERT'S NEW LEAD PROCESS OF ELECTROTYPING.

Mr. Charles Reverdys, an expert on matters pertaining to electrotyping and the personal assistant of Dr. E. Albert, of Munich, is in New York city for the purpose of demonstrating Doctor Albert's new lead-molding process. He is located at the factory of the F. Wesel Manufacturing Company, Brooklyn, who have purchased from Doctor Albert the exclusive rights to sell the process and machinery in America.

This method of procuring electrotypes from type or cuts is very interesting to the student of printing and its allied branches, as well as to the electrotypist. It differs from the ordinary process in that the impression is taken in a sheet of soft lead instead of the customary wax or ozokerite, and its great advantages are cheapness, speed, and the fact that the electros are *absolutely the same as the originals*, even to the most delicate dots of the half-tone, as well as hand-tooled cuts. Magazine publishers using this latter class of engraving on large editions have been compelled to duplicate their originals at great expense, as the wax mold can not be separated from the cut without being roughed up and altered by the under-cut work of the engraver. In direct contrast to this, the Albert lead mold does not crowd into the under-cut work so as to interfere with separating the mold from the original, and the impression in the lead is therefore a true reverse of the printing surface of the original. Any number of exact duplicates may be made so absolutely faithful in all details that the print from the electro

shows no variation to the expert eye. From three to eight shells can be made from each mold. The natural result of electrotyping in wax is to obtain a slightly heavier face than the original.

The lead mold behaves in an entirely different manner than wax or ozokerite. It of course requires more pressure per square inch. The lead does not spread or squash into every crevice as does the wax, but sinks easily over the face of the letters and is easily depressed wherever there is an open space in the form. The mold does not require cutting down or building up, but can be immersed in the bath immediately upon being taken from the press. Lead being a good conductor, a shell can be deposited in one-third the time required by a polished wax mold.

The lead molds cause no injury to type or etchings and there is no waste or deterioration of material, as after the shells are made they are utilized for backing metal. Cases do not need warming. Molds do not have to be cut down, built up, polished, or coated. Shells lie flatter on the pans

and require very little straightening or finishing after being backed up. A great deal of routing is dispensed with, as in the operation of molding the lead is forced sufficiently into all open spaces.

By this description it will be seen that the Albert process is the coming method for almost all kinds of electrotypes. It cuts down the time required very close to the stereotyping process. In fact, in Germany, where the process is more widely used, it is no uncommon thing for customers to wait while their electros are being made.

See the Wesel advertisement elsewhere in this issue.

NEW HOME OF THE GOLDING MANUFACTURING COMPANY.

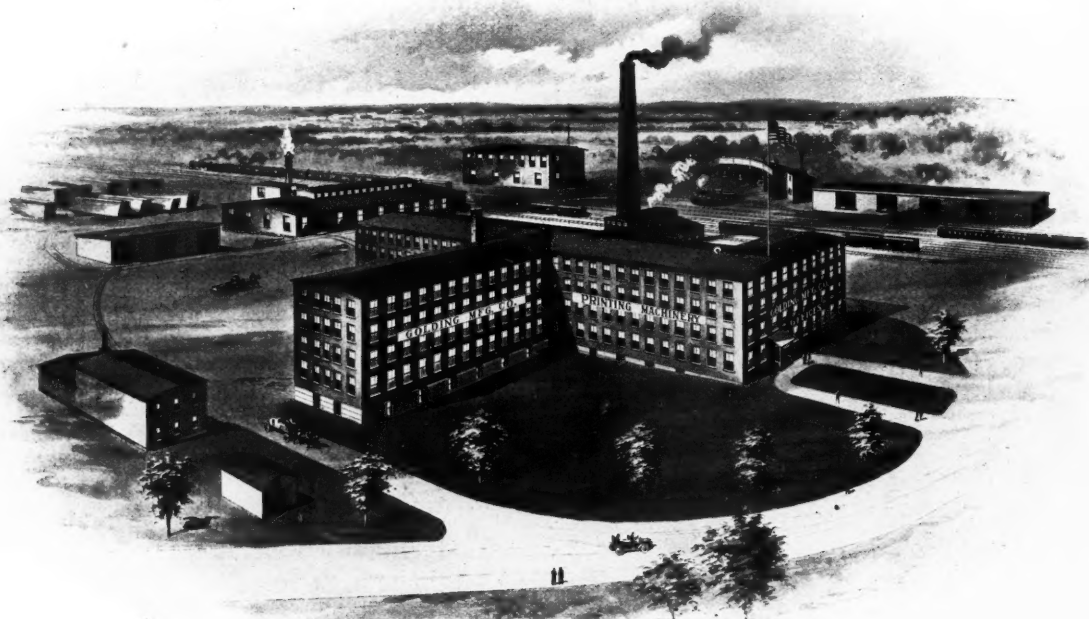
Following the trend of modern manufacturing, the Golding Manufacturing Company has established itself in its new home at Franklin, Massachusetts. In a little circular thanking their customers for their consideration

ter returns to the employing printer for money invested while at the same time rendering easier the work of the journeyman.

THE CARLAW FAST ROTARY COUNTER CHECK-BOOK PRINTING MACHINE.

David Carlaw & Sons, 11 Finnieston street, Glasgow, Scotland, are advertising for sale in America the patent rights or license of a fast rotary counter check-book printing machine, the points of merit in which are thus described by the *Stationery World*:

"Unmistakable popularity was enjoyed by the exhibits at the stand occupied by Messrs. David Carlaw & Sons, of Glasgow, who displayed a considerable variety of accessories in connection with the envelope trade. Among their machines was a rotary printing, perforating and numbering machine of a very ingenious character, by which a revolution is likely to be effected in the produc-



NEW HOME OF THE GOLDING MANUFACTURING COMPANY AT FRANKLIN, MASSACHUSETTS.

during the delays incident to moving the manufacturing plant and the general offices to the new home, the company state that in the laborious effort involved in the tearing down, loading, unloading and setting up of fifty odd carloads of machinery for the equipment of their new factory and iron foundry, they have had a big job; but at last the work is completed and with their improved and increased facilities they can soon catch up with the overdue orders, and it will not be long until the resumption of normal conditions; that a larger stock than ever before will be carried and thus they will be able to supply promptly the increasing demand for the Golding standard machinery and tools. The company announce that they will have many new things to offer during the present and subsequent years that will contribute generally toward the cost of producing superior work, thereby giving bet-

ter of shop-counter check-books and bill-heads. Under the system at present in vogue about half a dozen separate operations are necessary in the production of a check-book—printing, numbering, perforating, cutting, collating and folding. By the Carlaw arrangement the whole of these movements are performed in one operation. All that the girls in attendance have to do is to pick up sets of fifty or one hundred sheets, which have been collected by the machine, and bind them in covers by means of a wire-stitching appliance. It is calculated that the new system will displace from twelve to fifteen girls in the folding of slips alone. In general design, the Carlaw machine is of the rotary type, and prints the bill-heads, horizontal lines, and vertical money columns, and, at the bottom of this portion of the sheet, a consecutive number from one to fifty or one to one hundred. Another slip of

the same size intended for the duplicate, with the corresponding number on the back, forms the continuation, while attached to this there is a short slip known as the "tag," also with the corresponding number for binding. Under the old system there is always the danger of the sheets being a number short, or a number too many, or, in some cases, of slips going astray. With the new method it is impossible for sheets to become displaced, or the numbering to be imperfect.

"The new machine turns out check-books at a speed of about five hundred per hour, or from twenty-five thousand to thirty thousand single bill-heads. Sizes can be varied so that short or long books as desired may be printed. Curved stereo plates are cast in a special mold and speedily fixed to the cylinder of the machine, and from these the slips are printed. Only 10 by 4 feet of floor space is required for each machine, while about one-quarter horse-power is more than sufficient to drive it.

engravers and printers are showing their appreciation of the new régime by selecting sites with good air, light and room and railroad facilities and then building plants comprehensive enough to meet every requirement demanded by modern industrialism of the graphic arts. The most notable achievement in this direction has just been perfected by the Manz Engraving Company of Chicago, whose large plant in the old location was the subject of wonder to Mr. Gamble during his recent visit to this country. An illustration of the new home of the company is here shown. Under this capacious roof the following departments are grouped in that logical sequence which shows a mastery of the problem of manufacturing acquired from painstaking comparisons and research among the men of lifelong experience. Thus: An art department with a complete and effective force of artists, designers and retouchers. A colortype department perfectly equipped for reproduction of colorwork in tri-color and quadri-color.



NEW HOME OF THE J. MANZ ENGRAVING COMPANY, CHICAGO.

The machine runs with much smoothness, and while it is a costly piece of mechanism, it is clear that the great amount of work which it performs will soon compensate for the expenditure."

NEW HOME OF THE MANZ ENGRAVING COMPANY.

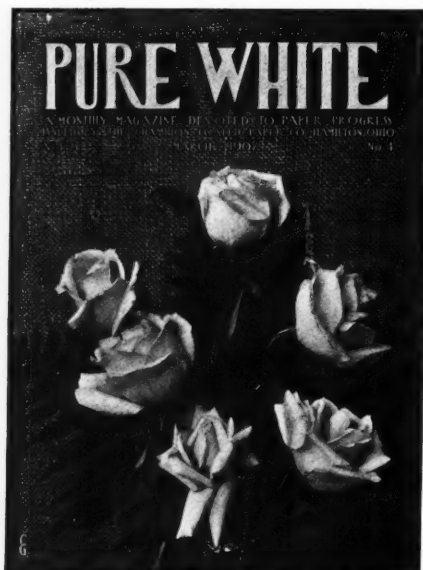
It was not so very many years ago that any building was considered good enough for a printing-office, and within the last few years only has much thought been given to plans for the better arrangement of printing-offices and engraving plants. These two separate and distinct businesses have come together of recent years by natural affinity. In getting out a piece of work, the value of having a definite plan, and a preliminary recognition of all that has to be done before the work is commenced or the stock ordered, shows itself in the ideal piece of engraving and printing which has a unity that was almost unattainable under the old system of having drawings, engravings and printing done by several concerns. The scientific spirit has come into business and the progressive

A photogravure department with two steam presses and several hand presses. A composing-room complete with all the latest type and material. A pressroom in which are installed sixteen Miehle presses and sixteen Universal and Colt's Armory presses. A bindery thoroughly fitted up for doing pamphlet and catalogue work. An engraving department operated by men of skill and experience, and capable of producing cuts by every known process — half-tone, zinc, wood, or wax. An electrotype department with every known device for the rapid and successful production of plates.

The building is constructed entirely of steel and brick and is 165 feet wide and 312 feet long. The company have, as stated, equipped to do everything from the writing of the catalogues or booklets to the delivery of the completed product. Conducted on a plane of the highest efficiency for high-grade work, the best possible results are obtainable at a minimum of cost. A studio located in the down-town section and operated in connection with the sales office and in charge of the company's art director

and chief assistants will be at the service of the patrons of the concern for consultation and advice.

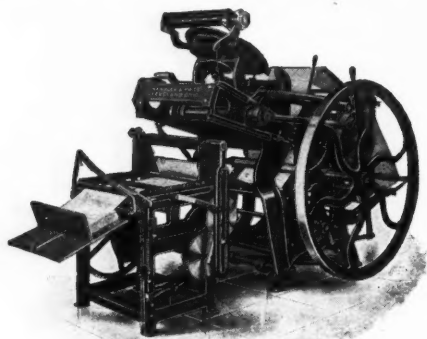
It is interesting to note that the sales of this concern will reach a total of nearly \$1,000,000 this year. The management is in the hands of Alfred Bersbach and Frederick D. Montgomery.



Cover-design of *Pure White*, the exemplifier of the Champion Coated Paper Company, Hamilton, Ohio.

A WEB FEEDER FOR PLATEN PRESSES.

Paper manufacturers are recognizing the requirements of printers to a greater degree every month, and it is possible for the printer now to obtain stock in great variety in rolls whereby he can adopt one of the most attractive features of rotary presses — *an absolutely auto-*

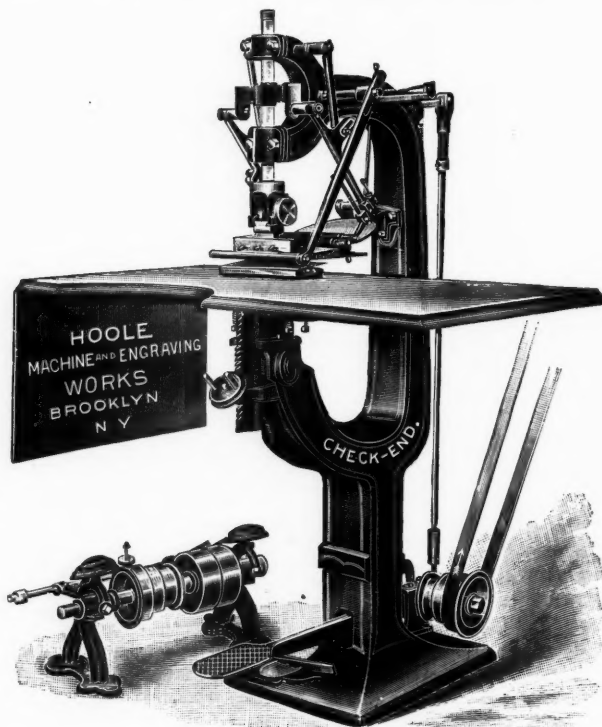


THE WILLIAMS WEB FEEDER.

matic and reliable paper feed adapted to platen presses. The Williams Automatic Web Feeding Attachment for platen printing presses means a continuous performance. With it there are none of those little moments that aggregate a heavy cut in profits. With it the printer can afford to pay and keep a few highly skilled operatives, and break away from the irresponsible skylarking "kids" that requires the closest discipline to wring a profit from. Address The Williams Web Company, 1221-23 Land Title building, Philadelphia, for descriptive circulars.

A QUICK METHOD OF PRINTING CHECK-END NAMES.

The Hoole Machine & Engraving Works of Brooklyn, New York, have recently made several improvements in their Check-End Name Printing Machine. This machine is remarkably efficient. It will print end names and signature lines equally as well as they can be done on the printing press and at a greatly reduced cost. It can be operated by a girl, and she will easily set up and run off a job of five hundred end names in half an hour or less, while it takes an hour and a half to set up, make-ready and run off the same job on the printing-press. In other words, a job which costs at least 75 cents to produce on the press can be done on the "Hoole" Check-End Machine for less than 10 cents, which is a saving of at least 65 cents on the job. This seems almost impossible yet it is being done daily in some of the largest establish-



HOOLE CHECK-END NAME PRINTING MACHINE.

ments in the country. A bound check-book can be printed on this machine and this feature should appeal to printers, as they find it necessary to tear a book apart and then rebound it after printing on the press.

The machine can be operated by foot or steam-power or an individual electric motor.

KRAG AUTOMATIC INK DISTRIBUTOR.

The Krag Automatic Ink Distributor, manufactured by the Krag-Marcus Company, 15 North Clinton street, Chicago, is a metallic oscillator made especially for Gordon presses. It enables one to do perfect half-tone and color work on a Gordon press, and is the only distributor that has self-adjusting bearings, which prevents the tearing of ink-rollers. It prevents streaking, eliminates double-rolling, makes higher speed possible on account of better distribution and saves twenty-five per cent of all

ink bills. The distributor can be removed or replaced in a minute. It is fully guaranteed for one year and pays for itself in a very short time.

THE TYPESETTING MACHINE COMPANY.

The above company was organized last August for the purpose of repairing, rebuilding and dealing in second-hand Linotypes, and is now in full swing, having equipped a commodious machine shop in very excellent quarters on the ground floor of 1241-1243 State street, Chicago, a fire-proof building, where parties sending their machines to be overhauled can be reasonably assured of their safety. Mr. Thomas Knapp, the president and manager, is the right man in the right place, all his life a printer and well known in every part of the United States. The last few years a salesman representing the Mergenthaler Lino-



THOMAS KNAPP.

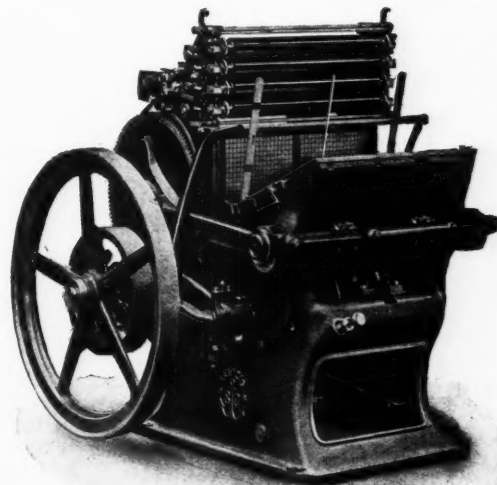
type Company (Western Agency), from which position he resigned upon the formation of this company.

Mr. Knapp's advice and knowledge should be useful to printers, he being thoroughly posted on the machine typesetting question from "both sides of the fence."

THE PHOENIX PLATEN PRINTING-PRESS.

The platen press is the steady income-bringer for the printer. Its range of usefulness, except in the hands of the unusually careful and ingenious, has been confined to the usual run of jobwork, leaving out of consideration fine half-tone work and cutting and scoring, embossing and other heavy printing which the printer is called upon to do from time to time. There are heavy presses which will do either half-tone work or embossing, but they will not do both for long. The embossing and heavy work puts them out of commission for doing fine half-tone work. The printer wants something that will meet all his require-

ments in this way and that will not fail him. J. G. Schelter & Giesecke, Leipsic, Germany, the manufacturers of the "Phoenix" machine, have mastered all these requirements. They explain the construction of the Phoenix clearly and simply in a booklet, so that every printer can



THE "PHOENIX"

know just what he is getting. The catalogue and specimens may be obtained from the American agents, the Mansfield Machine Company, 81 Center street, New York. Sent on request to all printers writing under their firm letter-head.

PRACTICAL GERMAN METHODS FOR SECURING SKILLED MECHANICS.

Consul J. I. Brittain writes from Kehl that the government of Alsace-Lorraine is perfecting plans for a large technical trades building in Strasburg. One room will have an exhibition of machinery and tools pertaining to the machine and building trades, with all machinery arranged in working order. Another room will be similarly arranged with woodworking machinery, and another with the machinery for the tinsmith trade, etc. An engine and boiler room will be constructed for the engineer and fireman courses. One room will be for the investigation and testing of building materials, machinery and tools, and will contain a collection of contrivances which are used for the protection of workmen in factories, etc. The machinery equipment will be used exclusively for giving instruction.

A large lecture hall will be constructed and a number of rooms will be set aside where the examinations of the apprentices and masters of the various trades can take place. Examinations for apprentices and for masters are now conducted periodically. The apprentice must present a sketch of his life in his own handwriting, a composition, a certificate from his employer authenticated by the mayor of his town, and certificates from schools he attended. The examination fee is \$1.43. Last fall 609 apprentices took the examination, 577 of whom passed successfully. Since October, 1901, when these examinations were established, 6,043 apprentices have successfully passed.—*Consular Reports.*

MAKE a place for filing catalogues and price lists. A little thought and a little time for this provision will keep the printer up to date.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltus, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" Department of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSEING, written by P. J. Lawlor, and published under the title "Embossing Made Easy;" we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, handtooled; size of book, 7 3/4 by 9 3/4, art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India oxide leather, \$4; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Controlling interest in thoroughly modern incorporated printery and stationery store; one or more practical men could buy cheap; might sell entire stock if wanted. C 202.

A FINE CHANCE—A competent printer, capable of taking entire management, can invest from \$500 to \$3,500 in an established and paying business; none who does not feel competent to handle the plant, make estimates and have a general oversight of all departments need apply, as an interest will not be sold to an incompetent man. C 161.

A GOOD OPPORTUNITY for a live newspaper man; the controlling interest in a good paying and live country newspaper can be bought; the present owner is not a newspaper man and wishes to dispose of his interest; communicate with C. H. FREEMAN, Hector, Minn.

FOR SALE—A job plant in Grand Rapids, Michigan; Universal and Gordon presses, paper-cutter, good assortment of type; price \$800; original cost \$1,300; excellent opportunity for printer; good location; owner not printer. Write W. H. ANDREWS, Benton Harbor, Michigan.

FOR SALE—Established weekly newspaper in oil boom town; opening for practical printer or newspaper man. Address LOCK BOX 118, Bridgeport, Ill.

FOR SALE—Half interest in best paying job printing plant of its size in southern Michigan; 2 cylinders, 3 jobbers, cutter, stitcher, perforator, motors, large assortment of up-to-date type, cabinets, etc.; doing \$10,000 worth of business yearly, large percentage profit; price—\$3,500 cash; a big snap for practical man who means business. C 162.

FOR SALE—Half interest in photoengraving business in large Eastern city; established 10 years, employs 12 hands; plenty of work the year round; owner has other business; might consider proposition from competent man to run plant on profit-sharing basis. C 182.

FOR SALE—Paying weekly paper and job office in southern California; ideal climate; \$4,000; terms. L. MITCHELL, Azusa, Cal.

FOR SALE—Small job office in live town; cause for selling—owner's death; good opening. R. M. KELLOGG, Bluffton, Ind.

FOR SALE—Weekly newspaper and job office in live Western town; Ideal and 2 job presses; a good thing for man with ambition; \$2,000. MON-ROE MONITOR, Monroe (Snohomish county), Washington.

START A NEWSPAPER in some town; good money in it for a hustler; cost \$5 weekly. G. TUNISON, 15 Vandewater st., New York.

Publishing.

INVEST IN PUBLISHING BUSINESSES because printers' profits + publishers' profits = fortune. Circular? EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Linotype machine, Model 3, excellent condition, \$3,000 cash; immediate possession. SUPERIOR MFG. CO., 1208 Cherry st., Kansas City, Mo.

FOR SALE—One Kidder press rewinder, 36 by 48, in good condition, suitable for printing wrapping paper. Address BECKER BROS., 49-51 Terminal Way, Pittsburg, Pa.

FOR SALE—Seybold jobber, 19 by 25, to 25 by 38, 16 and 32-page forms with slitter, both point and marginal feeds; will make bargain, having gone out of catalogue business; machine is absolutely as good as new. THE EDWARDS-HINE CO., 5-7 Pearl st., Grand Rapids, Mich.

FOR SALE—7-quarto double-feed Babcock Dispatch with Dexter folder attached, rebuilt, guaranteed; speed 3,000 per hour; must be sold to save moving; can be seen running; will deliver and set up; price and terms to suit. CRESCENT TYPE FOUNDRY, 346 Dearborn st., Chicago.

FOR SALE—8 by 12 job press, foot or power, with throw-off, 3 chases, roller mold, hand roller and wrenches, for \$98 cash. L. F. GRAMMES & SONS, Allentown, Pa.

WE PAY CASH for second-hand printers' machinery; also have a full line of rebuilt machinery; will trade or sell cheap for cash. CHICAGO NEWSPAPER UNION, 87-97 S. Jefferson st., Chicago. (Phone Monroe 1126).

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 8; Linotype operators, 16; Machinist-operators, 6; Monotype operators, 2; superintendents and foremen, 7; bookbinders, 12; ad-men, 2; compositors, 2; pressmen, 8; proofreaders, 3; sales manager, 1. Registration free, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

RULER AND BINDER for small plant in Old Mexico; one man to do a first-class job of ruling and binding; must be sober, steady and married; good pay and future for man willing to give me a square deal. JAMES A. COHOON, Jr., Apartado Postal 82, Parral, Chih., Mexico.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete bindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90,
44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205,
90-in. \$225.

HELP WANTED.**Compositors.**

WANTED—All-around union job-printer, experienced in composition, lock-up and make-ready on job presses; give age, experience and references; \$15. A. J. LAUX, Lockport, N. Y.

Editors and Reporters.

REPORTER WANTED—Young man of ability for position on large, live country weekly; practical printer preferred; send references, state experience, wages wanted, etc., in first letter. C 193.

Engravers.

WANT TO CORRESPOND with an A-No. 1 photoengraver, capable of superintending a new, small modern plant. C 186.

WANTED—Photoengravers in all branches; good steady positions in open shops. Apply to Secretary, EMPLOYING PHOTOENGRAVERS' ASSOCIATION, 116 Michigan st., Milwaukee, Wis.

Foremen, Managers and Superintendents.

FOREMAN for pressroom in large Southern city; must know how to operate Harris press. C 72.

WANTED—An experienced, up-to-date, non-union bindery foreman. Address, with references, C 173.

WANTED—Foreman for composing-room; must thoroughly understand all kinds of book and job work, catalogues, etc.; best office in city of 75,000 population in the Middle South. C 177.

Pressmen.

WANTED—Cylinder pressman for half-tone and general work; non-union; steady position to competent man. THORNTON-LEVEY CO., Indianapolis, Ind.

WANTED—First-class color printer with experience on two-color or multi-color press; state if now employed, by whom, what experience, age, if married, and wages expected. Address SINCLAIR & VALENTINE, 1-5 Marion st., New York city.

Miscellaneous.

ADVERTISING STUDENTS, merchants or clerks can thoroughly master the science of advertising in every detail at little or no cost by our positively unique and new plan; to any one interested in publicity, particularly to beginners, it is invaluable; full particulars on request. AD. WRITERS' ASSOCIATION, 418 Mint Arcade, Philadelphia.

QUICK—Two job and ad. men, also Linotype operator, who play cornet, slide, or baritone; \$21 to A-1 men. CAXTON PRINTERS, Caldwell, Idaho.

WANTED—The Maqua Company, recently incorporated with a capital stock of \$150,000, to do a general printing and binding business in the city of Schenectady, N. Y., will have positions open about April 1, for first-class compositors, Monotype caster and keyboard operators, cylinder and platen pressmen and pressfeeders, stock cutters, rulers, bookbinders and bindery helpers, proofreaders and copyholders, also foremen of composing-room, pressroom and bindery; finest equipped plant in country; plenty of light and air; first-class wages paid to competent craftsmen; apply for application blank to Manager, THE MAQUA COMPANY, Schenectady, N. Y.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: Superintendents and foremen, 19; job printers, 8; ad-men, 5; make-ups, 2; all-around men, 4; pressmen, 13; stereotypers, 1; bookbinders, 3; editors and reporters, 3; photo-engraver, 1; artists and cartoonists, 3; machinist-operators, 7; Linotype operators, 9; Linotype machinists, 6; Monotype operator, 1; proofreaders, 3; compositors, 3; advertising and business managers, 8. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

BOOKBINDER, forwarder and finisher, first-class, open for position after March 1; young man; best of references. C 167.

Compositors.

PRINTER (German), capable of taking charge of small office, desires position; can estimate all kinds of work, etc.; good references. C 176.

WANTED—By first-class all-around compositor; 13 years' experience, age 29, married, union; capable of taking charge; situation must be permanent; state requirements and salary. WM. E. MULHAUPT, Logansport, Ind.

Editors and Reporters.

EDITOR—First-class writer and business hustler wants position as editor or manager on up-to-date paper in West. C 159.

Engravers.

AN A-1 HALF-TONE FINISHER desires to locate with a first-class house in the West or Canada. C 187.

FIRST-CLASS PHOTO-RETOUCHER of 12 years' experience with some of the best photoengraving houses desires to make a change; satisfactory reasons given; up-to-date on quick, neat and effective work; strictly temperate. C 190.

SITUATION WANTED—By a first-class half-tone etcher with practical knowledge of other branches; capable of taking charge. C 181.

WANTED—Position May 1 by an expert half-tone operator; 14 years' experience. WALTER L. JOBE, 575 W. Utica st., Buffalo, N. Y.

Foremen, Managers and Superintendents.

BINDERY SUPERINTENDENT, accustomed to handling large force, is desirous of taking charge; gilt-edge references. For particulars address C 200.

FOREMAN AND SUPERINTENDENT—First-class man wants foremanship or superintendency in up-to-date Western shop. C 160.

PRESSMAN FOREMAN—12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work; sober, steady. C 110.

SUPERINTENDENT OR FOREMAN—Practical printer desires position in clean, up-to-date plant, where hard work and attention to business will count for permanent location; some capital; prefer Middle West; state salary. C 10.

SUPERINTENDENT—Thoroughly qualified; also experienced salesman; practical printer; employed; will change; go anywhere. C 64.

SUPERINTENDENT OR FOREMAN—Expert, all-around bookbinder, 18 years' experience, 7 years as foreman and superintendent; strictly temperate. C 163.

WANTED—Foremanship of plant in West, by A-1 man; preferably a place where wife, a competent all-around printing-house woman, can have position in office or outside; best of references; kindly state wages and hours in first letter. C 171.

Operators and Machinists.

LINOTYPE OPERATOR (German) desires a change; experienced, steady, union; competent to take charge. C 175.

LINOTYPE OPERATOR (lady) wishes position vicinity New York; clean proofs; good speed; union. C 193.

LINOTYPE OPERATOR—3,500 ems an hour; desires position in office where he could work on machine most of the time to acquire speed; good job compositor; strictly temperate and reliable; union. C 192.

MACHINIST-OPERATOR—Five years with double and single machines; fast operator; can take charge newspaper plant; steady position; union. C 61.

MACHINIST-OPERATOR, young man of steady habits, desires position in country office; speed—3,500 an hour. FRED BROWN, 6525 Vernon ave., Chicago, Ill.

MONOTYPE MACHINIST-OPERATOR, 4 years' experience, desires change. C 170.

SITUATION as machinist, either book or newspaper work; 7 years' experience; sober, union, married, good references. C 189.

Pressmen.

PRESSMAN, experienced in all branches of presswork, wants to make a change; capable of taking charge; Southwest preferred. C 194 care of New York office INLAND PRINTER.

WANTED—A position by a first-class platen and cylinder pressman. Address PRESSMAN, General Delivery, Newark, N. J.

WANTED SITUATION by A-1 stereotypers, A-1 rotary cylinder and half-tone pressman and press erector or as working superintendent; best results or no salary asked; married and reliable. Address PRESSMAN, 451 Depot st., Conneaut, Ohio.

Miscellaneous.

ROLLER MAKER—Experienced and reliable, desires position; A-1 composition formulas; would consider new enterprise. C 183.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets \$1. HENRY KAHRSS, 240 E. 33d st., New York, N. Y.

**STEEL AND COPPER PLATE ENGRAVING MACHINES**

The latest improved and most up-to-date. Pantograph Engraving Machines, especially adapted and designed for engraving cycloid ruling, tints for checks and bonds, lettering, etc. Steel and Copper Plate Ruling Machines for making all styles of ruling; straight, waved, circular and radiated. Guaranteed to do accurate work. Highly endorsed by all leading bank-note engravers.

ENGRAVING MACHINERY FOR TEXTILE FABRIC PRINTERS

Patentes of Pantograph Engraving Machines, used by all the print-works throughout the United States and Canada. This machine has been remodeled and includes all the latest improvements to facilitate and simplify the engraving of copper rolls.

STEEL CYLINDERS FOR EMBOSSED PURPOSES

Illustrated and descriptive circulars sent on application. Please mention this paper.

John Hope & Sons Engraving and Manufacturing Company, Providence, R. I.

MISCELLANEOUS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

IMPORTANT NOTICE — Bag, envelope and novelty companies, and those who stereotype in any form, will find it to their advantage to use my (Patent) Prepared Matrices; papier-maché indestructible; any number of casts can be taken from each matrix; get my prices on stereotype materials of all kinds, minerals, felts, etc. DAVID HUSTON, Successor to F. Schreiner Mfg. Co., Plainfield, N. J.

INCREASE YOUR CIRCULATION — At a cost of less than 10c per subscriber your country weekly can double its circulation; no premium or contest scheme or other worn-out method; results immediate and positive; a plan that I have used most successfully with my own paper and can be used by any paper; especially suited to the country weekly; complete details for 50c; send samples of your paper. A. R. CRAWFORD, Brady, Texas.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.

Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. \$2.50
Typewriter ribbons exactly matching, per dozen 4.00
Special prices to large users.

M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

"QUICK-AS-A-WINK" ROLLER PROTECTOR; something new, saves platen rollers, locks in chase; type-high, depressible plunger; the grippers work it; free booklet. ROLLER PROTECTOR CO., Statesville, N. C.

STEWART'S EMBOSSEMENT BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

THE COMFORT BRACE APRON FOR PRINTERS is better than the best of any other kind for printers. Why? Because the straps stay on the back and do not ride the collar. Made in three sizes — 1, large; 2, medium; 3, small. Made in black and white duck and 3A ticking for 50c. We pay the postage. HATTON MANUFACTURING COMPANY, Lebanon, N. H.

WANTED — All kinds of Linotype composition; send for rate card. FRANK B. WILSON, Kenton, Ohio.

WANTED — Eastern Canadian Agency for a line of specialties for printers, bookbinders or stationers; best references and good connection in Montreal and vicinity; 15 years in the business. Address ROBERT T. TAYLOR, 375 St. James st., Montreal, Can.

OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS

are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars.

CHAS. L. STILES, Printers' Cuts, Live-Stock Cuts, Poultry Cuts, COLUMBUS, OHIO

Printers and Stationers **A PROFITABLE SIDE LINE**
RUBBER STAMPS Profits large and demand increasing.
Investigate. Complete outfits from \$25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD

Any Printer can increase his income if he adds a Rubber Stamp Outfit to his plant. Our VULCANIZERS for making Stamps are the best in the world.

Write for Catalogue and get started at once.

THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.



PRINTERS Write on your business letter-head to R. Carleton Engraving Co., Omaha, Neb., for the latest copy-right LODGE CUT CATALOGUE.
Book, "When Papa Rode the Goat." Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.



LOOK! WIRE LOOPS
To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to
Universal Wire Loop Co.
PHONE, M. 4913

WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT MICHIGAN

Bad Accounts Collected

For publishers, kindred trades and supply dealers *exclusively*.

Practical knowledge and special attention to this branch of business enables us to get results. Our legal department endeavors to use good business judgment in making adjustments, so as to retain customers, and, if possible, avoid litigation. We make special credit investigations, foreclose mortgages, adjust and secure doubtful claims, prosecute or defend matters in the Courts. We solicit your commercial-law business, large or small, upon the usual terms. Write for information.

The Publishers Clearing House

INCORPORATED
MONADNOCK BUILDING, CHICAGO



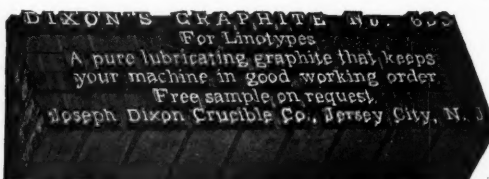
SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads, booklets, etc. Over 100 pp., 9 1/2 x 12 1/2, 50c. (refunded on \$2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken, SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.

"Roughing" for the Trade

We have put in a **ROUGHING MACHINE**, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY

120-130 Sherman Street, CHICAGO



WHITFIELD'S CARBON PAPER

Whitfield's Carbon Papers in fifty comparative, competitive tests of pen, pencil and typewriter, *excelled in ninety per cent*, and equalled the remaining ten. Testing for wearing qualities, one sheet of carbon may be used right over the same spot seventy-five times. We will prove this with samples, if requested. We have added a full line of oil tissue to our specialties.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City

STAMPING

Roofing Plates

"Reg. in U. S."

M & E
Pat. Off.

with brand or weight of coating is *not the only protection* due the architect, property-owner and tinner. ¶ The **Process** by which the Tin and Lead are made to stick to the Black Plate, using **Palm Oil** as a flux, and **not Acid** as a flux; the **Assortment**; and the **reputation of the manufacturer** count for more.

Stamping the "American Eagle" on a piece of brass does not make a "gold dollar"; therefore the brand does not carry the only security.

The **"Merchant's Old Method"**

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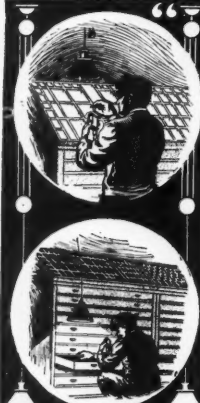
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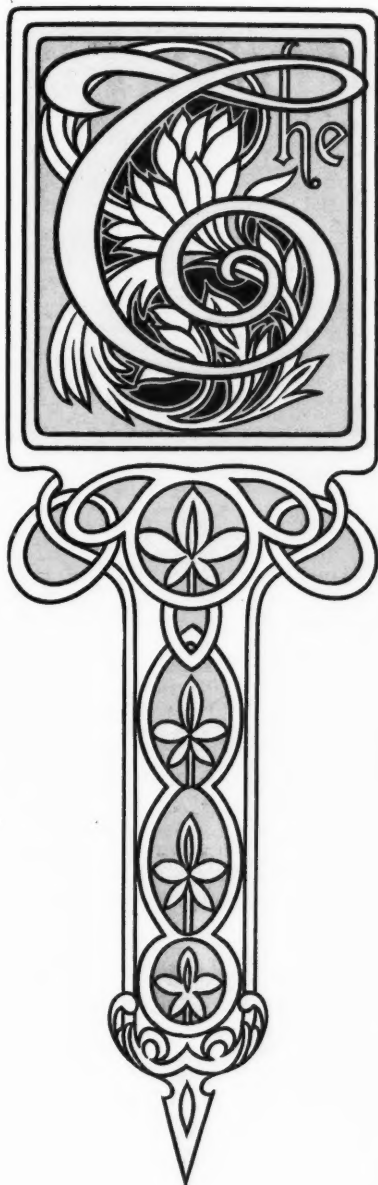
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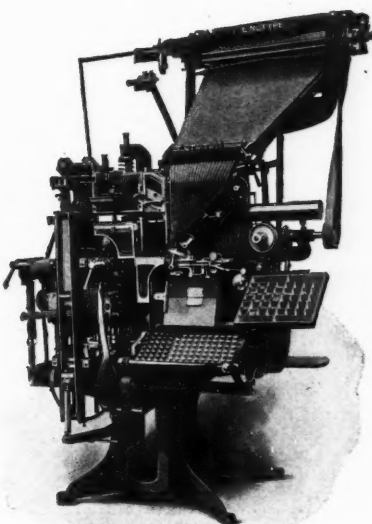
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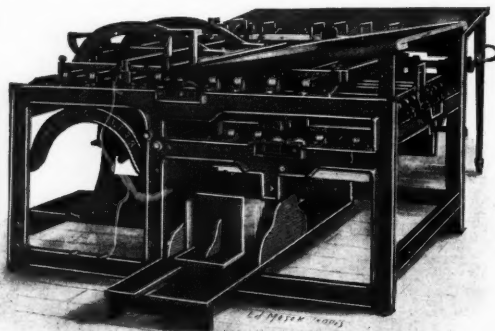
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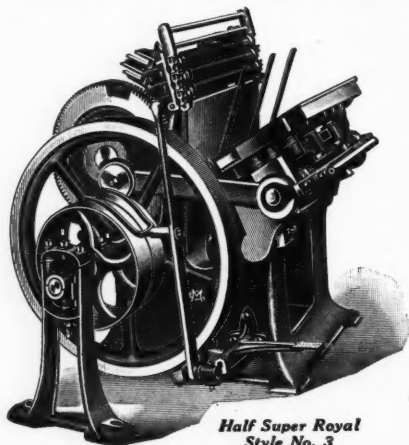
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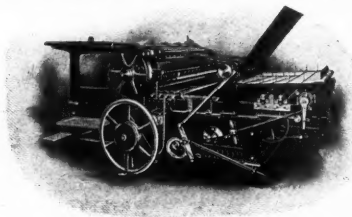
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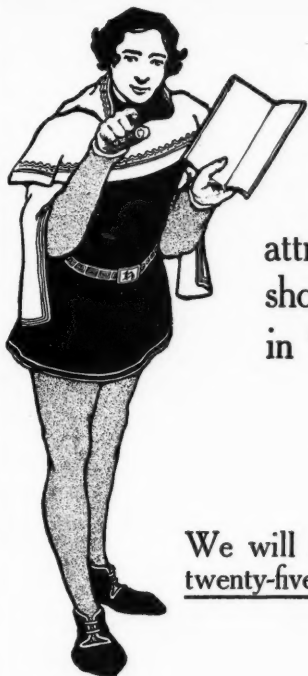
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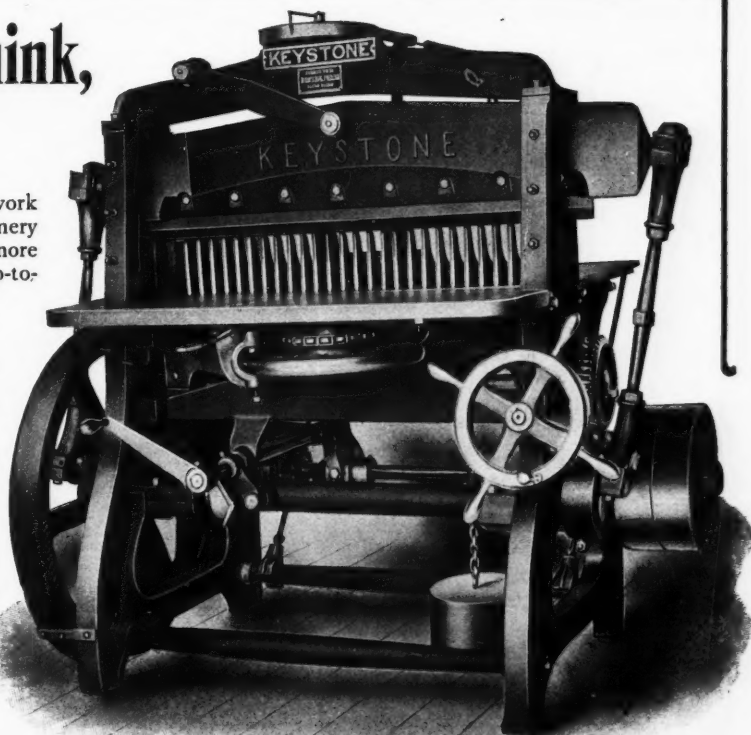
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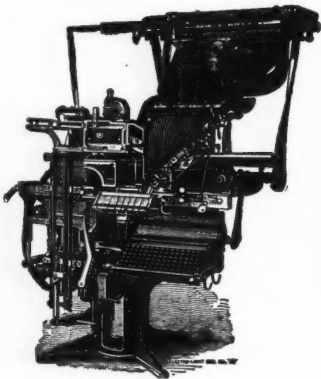
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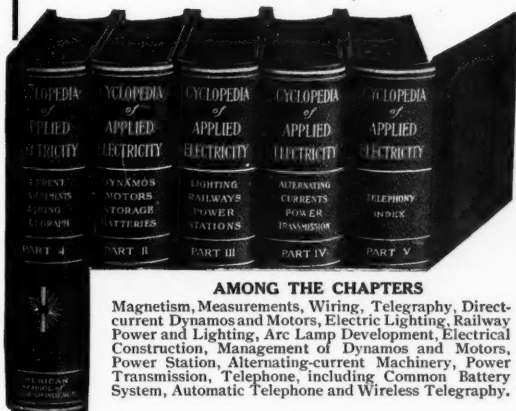
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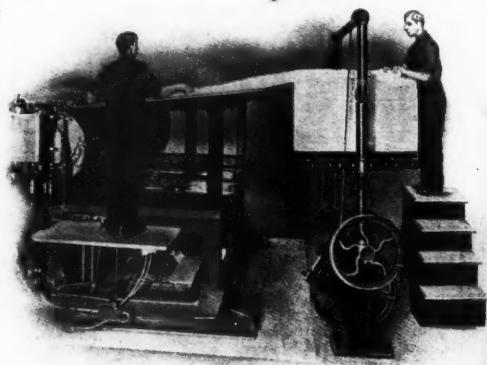
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THE IMPERIAL ART PRESS

THE LATEST AND BEST

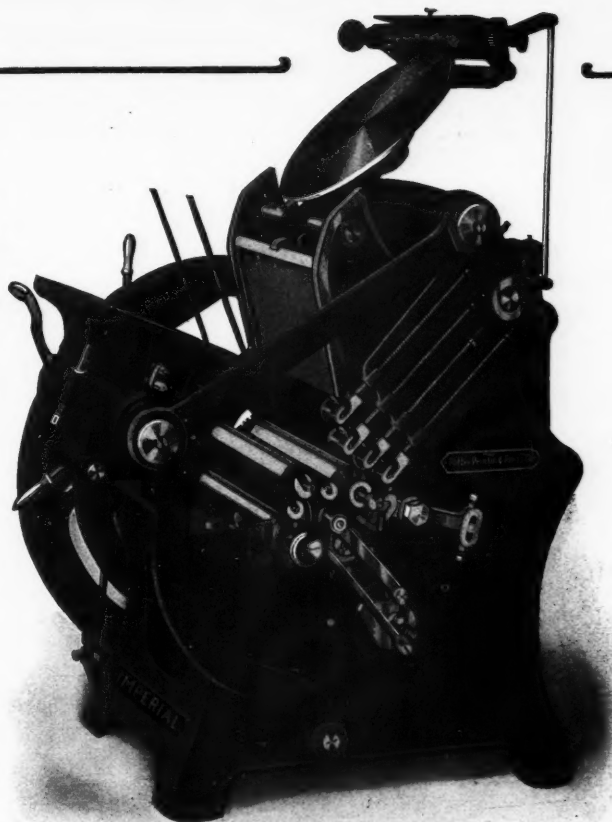
Adapted for highest grade
of work.

Contains features found in
no other job press.

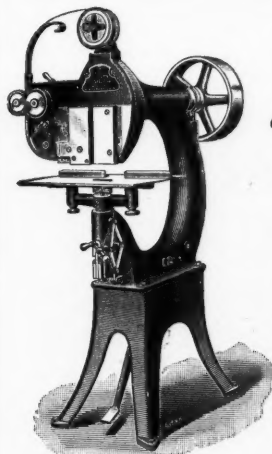
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Awarded Gold Medal in St. Louis,
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We have now reached
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No. 6 and No. 12
WIRE STITCHERS

which are unapproach-
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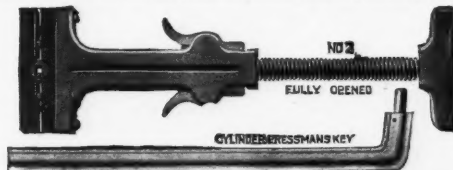
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These include Book, Job and Magazine measures, and all Foot and Side Sticks



Stephens Expansion Lock, 4 Sizes, expand 4 1/2-in. to 34 1/2-in.

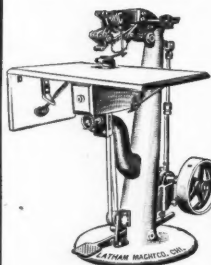
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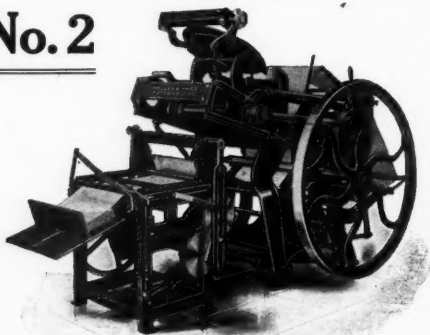
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*The Original and Best
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Experts address from
6,000 to 8,586 papers in
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3 3/4 x 8 3/4 inches.

*For quickly and accurately placing the gauge pins on
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Made of transparent celluloid, ruled in picas.

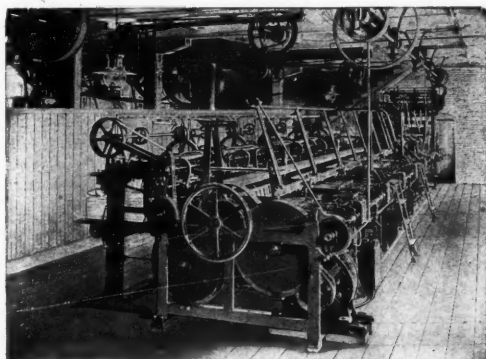
By placing the square over the impression of the job on
the tympan in the proper position, and marking with a pencil
along the left and lower edges, the gauges can be placed cor-
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Twenty-five cents, postpaid to any address.

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Motors for the Printer



Eight automatic feeders supply the sheets for this folding machine. From one to five wire staples in each magazine. The most wonderful combination of sheet feeding and folding mechanism ever produced.

It is direct-driven by
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Of well-known Merit
Yield a Profit to Dealer
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If so, you should have

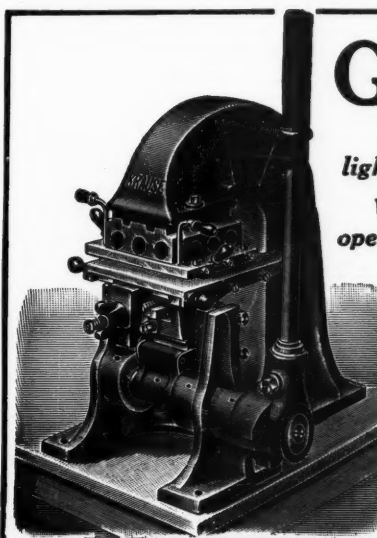
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Gilding Press "Krause"

*For
light work
With
open frame*

Code Word	No.	Blocking Surface	Bed	Space between center of Blocking Plate and Frame
Bepeinzing	B P I	$8\frac{3}{4} \times 7\frac{1}{4}$ in.	$10\frac{1}{4} \times 10\frac{1}{4}$ in.	$8\frac{1}{4}$ in.

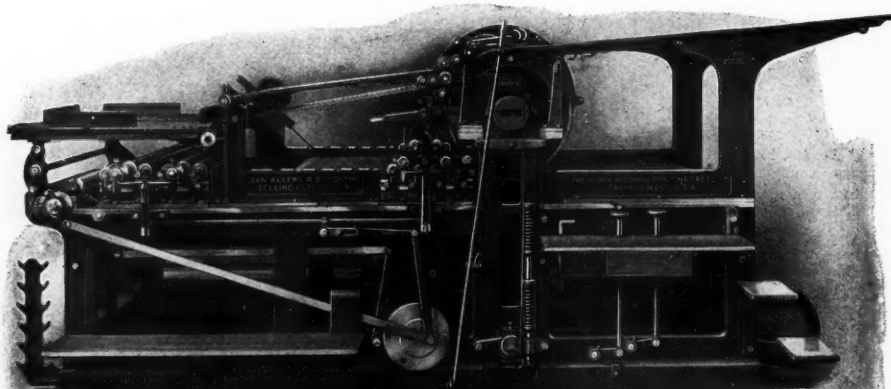
¶ As this press is *open on three sides* and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

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THE HUBER-HODGMAN Block-Bearing PRINTING PRESS



THE man who does not examine the new machines that the market offers, frequently finds out his mistake. The old stage coach would still be in use if there had not been some progressive travelers who examined the merits and noted the improvements of the better facilities. The new Huber-Hodgman Press is an advance over old principles. It is built more rigid than other machines. Its driving mechanism is simpler and more powerful, a straight shaft with keyed gears driving both cylinder and bed, is direct-acting and insures absolute register at all speeds; a straight, broad-faced shoe reversing the bed with a six-inch block is more durable and gives less vibration than the old method of a small roller that cuts the shoe and causes a rattle and noise. The print-side up in combination with the fly is an improvement on old methods, and the machine can be operated as fast with one delivery as the other, and can be changed in half a minute.

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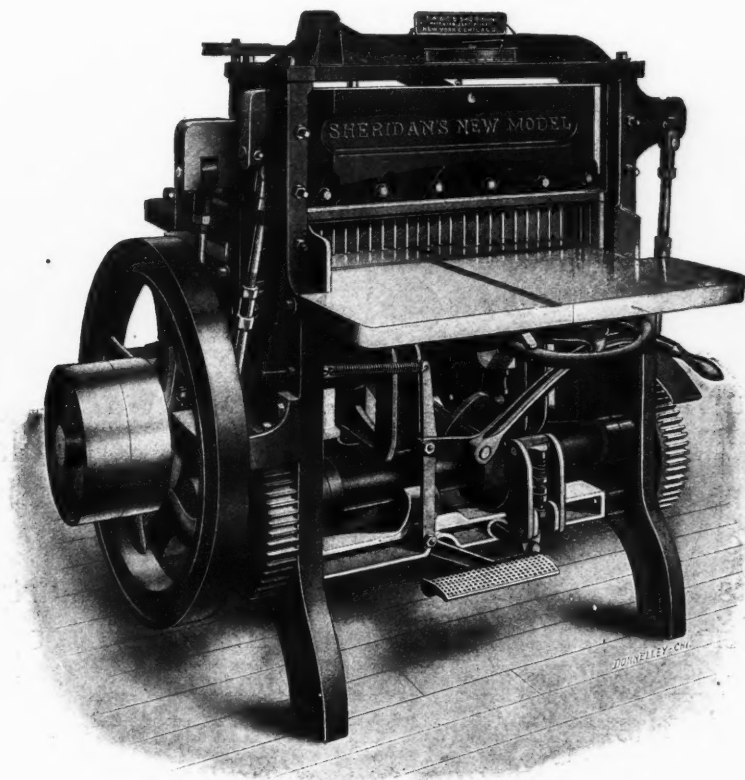
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24 Continuous Feeders Shipped in January, 1907

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ESTABLISHED 1830

Coes' Price-list is different, too.

LORING COES & CO

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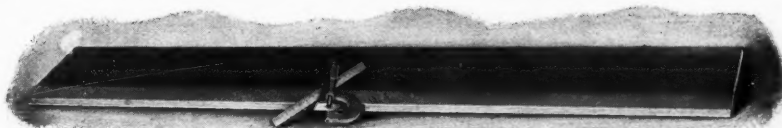
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Easily Used.

No trick to use
it, and no "open
and shut" to it.

That MAY be, but it can't be juggled with.

Coes'
Knives

Are Honest, Reliable and Sound.



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Because it is
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says it is not
warranted and an
intrusion.

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Is Always Best?

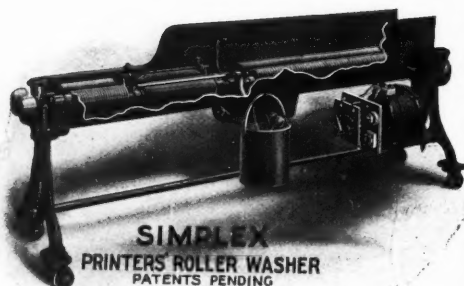
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The Simplex IT'S A WONDER! Printers' Roller Washer

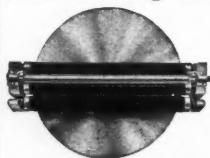
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It increases the output, saves double rolling, gives perfect distribution. The attachment rides the regular roller-carriage of the press, as shown. The vibrating movement overcomes the streaks, etc., in half-tone and tint forms, which heretofore were only partially overcome by double rolling.

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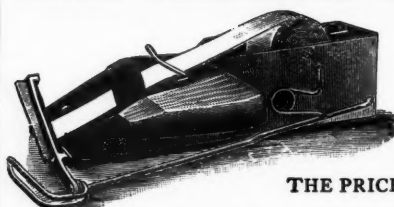
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Any machinist can attach it in a few minutes.
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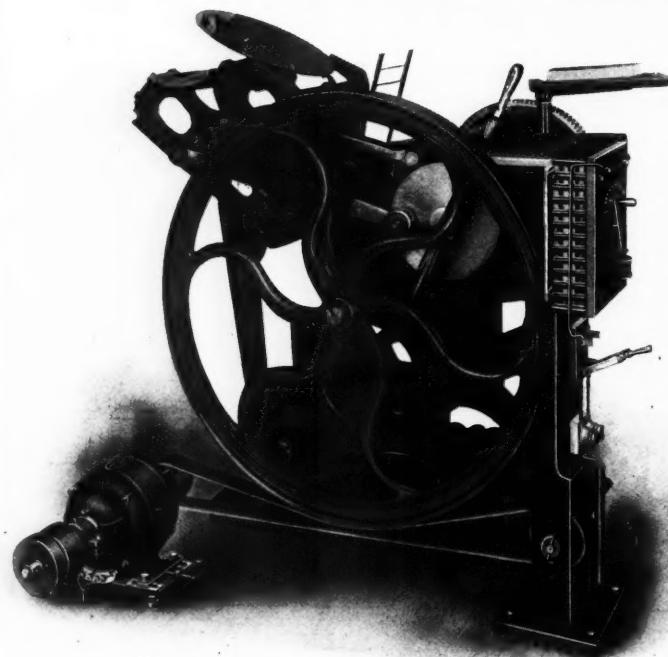
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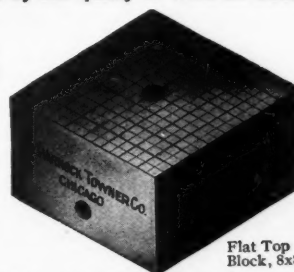
¶ The Warnock Narrow-Margin Register Hook answers every requirement of rapid and accurate adjustment of color plates.

¶ A printer is known by the quality of work he does.

¶ Add to your reputation by using the Warnock Sectional Block System.

¶ Save money, time, energy and patience by using the Warnock Block System.

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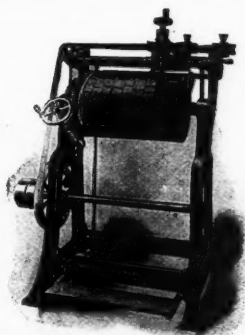
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Block, 8x8

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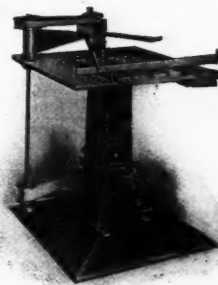
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Practical Men and Methods



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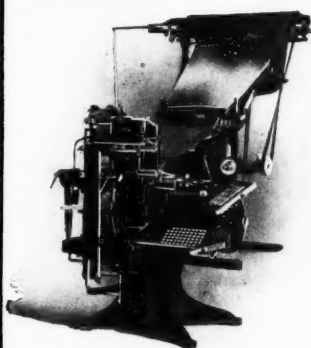
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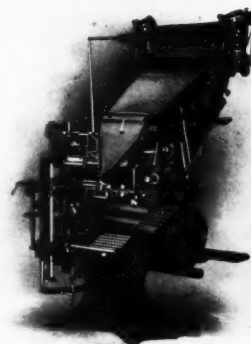
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Why?

Because the 11,000 Linotypes in use are "making good"—saving time and money. Because our Business Organization has won the confidence of all Linotype users by treating them courteously, liberally, considerately.

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THE BEST VIBRATOR FOR GORDON PRESSES—BECAUSE IT IS ALWAYS CLOSE TO INK ROLLERS.

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ERIK L. KRAG, President

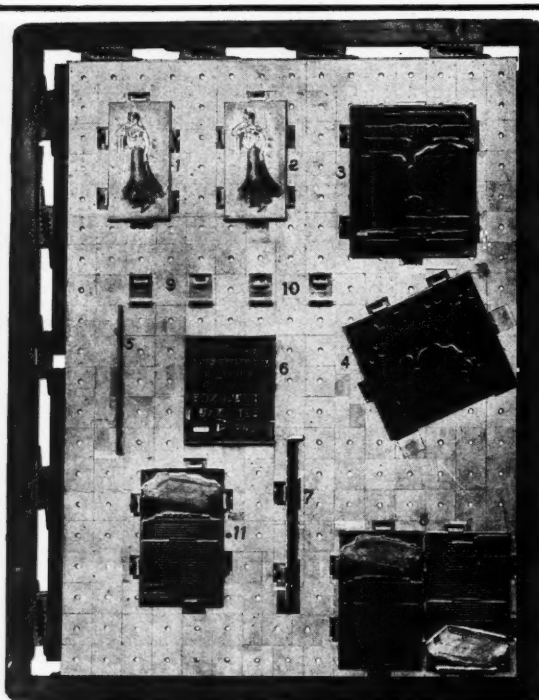
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Salesroom and Warehouse
194-196 FIFTH AVENUE
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Mangwin says: **Don't!** (wait for the other fellow's long delivery)

Get a **Prouty** at once.

Then you'll be glad (to wait)

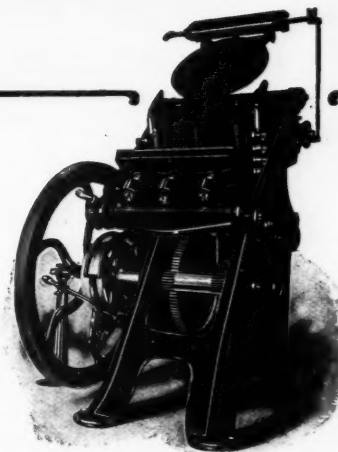
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ITS CHAPTERS INCLUDE

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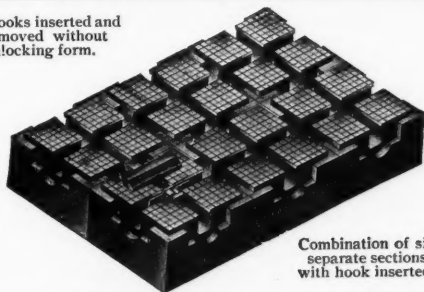
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DEXTER PARALLEL FOLDING MACHINES

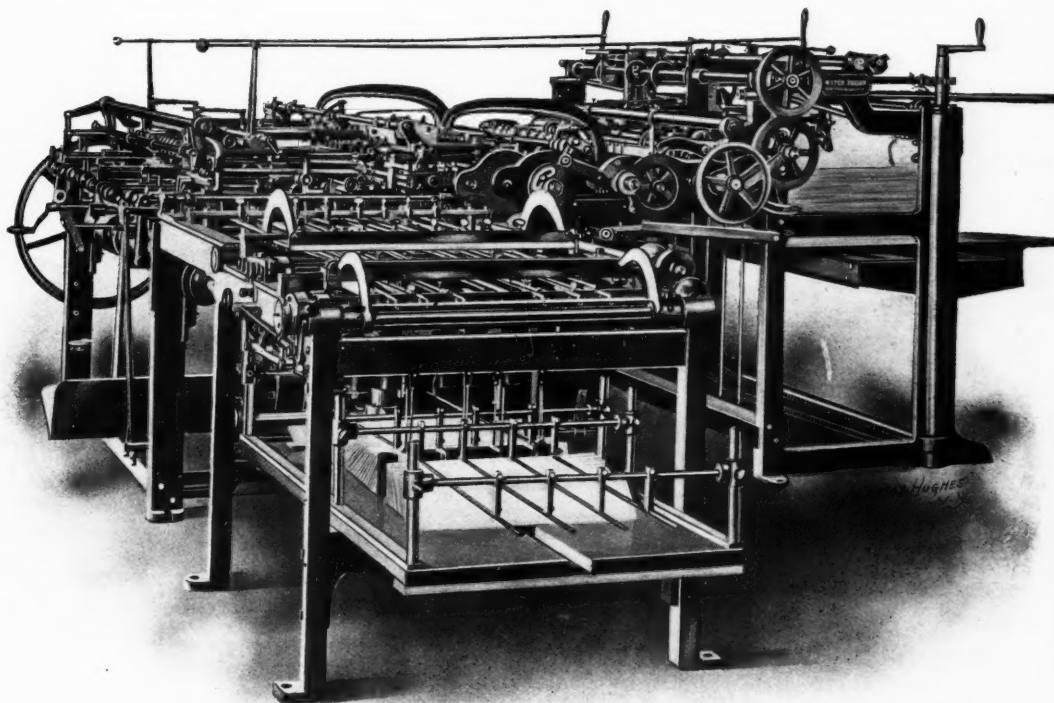


IN the opposite page we illustrate one of the many types of folding machines with parallel attachments that we have been making for several years. The machine as shown will not only turn out "eight 16-page signatures" from one sheet, but will also as easily turn out eight 32's in the same way. It also has perforators for perforating the sheets on the line of the second fold, which prevents buckle or wrinkle. We simply add two sets of parallel folding rollers to the second right-angle fold of a Dexter D/16 folding machine; thus two distinct machines are combined in one. The parallel features do not interfere with the machine being used for the full range of the D/16 folder. Thus on this machine we do all the work of a parallel folding machine, and in addition "throw in" with the parallel features a D/16 machine complete.

If you want parallel folding machines, give your preference to the firm that has had years of experience in building such machinery. The guarantee that goes with Dexter machinery means something to the purchaser.

We have just published a circular descriptive of our parallel machines. Your best interest will be served by writing for one.

Dexter Parallel Folding Machine



THE DEXTER DOUBLE-SIXTEEN FOLDER WITH
PARALLEL ATTACHMENTS.

Will deliver 360 16 or 32 page signatures per minute.
In addition will do the full range of a regular
Double-sixteen Machine.

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T.W. & C.B. SHERIDAN Co., London, Eng.
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Cape Town, Johannesburg and Durban

DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY—PEARL RIVER, NEW YORK
NEW YORK BOSTON CHICAGO SAN FRANCISCO

Southern Agents—J. H. SCHROETER & BRO., Atlanta, Ga.
Southwestern Agent—F. A. VENNEY, Dallas, Tex.

Champlin Type & Machinery Co.

121 Plymouth Court, Chicago

KEYSTONE TYPE
AMERICAN TYPE
PRINTERS' AND BOOKBINDERS'
MACHINERY,
LABOR-SAVING SPECIALTIES,
ALL PRINTERS' NECESSITIES

Our Electricity and Slip-sheet device

is making good

Munroe & Southworth, after a trial, equipped all their presses. They say the device has paid for itself many times over in a few months.

The Franklin Co. are entirely equipped. They must like it.

Sleepeck-Helman Printing Co. are entirely equipped and say they would not be without it.

Hollister Bros., after trial, have ordered equipment for three more presses.

Excelsior Printing Co., after trial, are equipping more presses.

And there are others. If you do high-grade cut work it can not help but save you *big* money.

For printed-side-up
delivery presses only

CHAMPLIN TYPE & MACHINERY CO.

121 Plymouth Court, Chicago

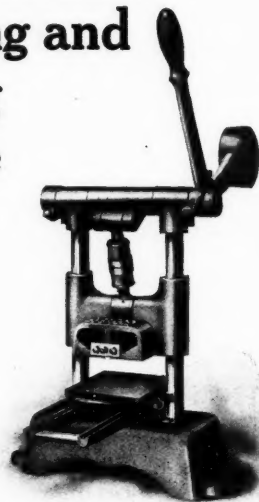
Dewes Columbia Embossing and Stamping Machine

Does your
Embossing at
minimum cost

In a superior
manner and in
such extensive
variety

That an ordinary
plant may

Keep it constantly
employed with
great profit.



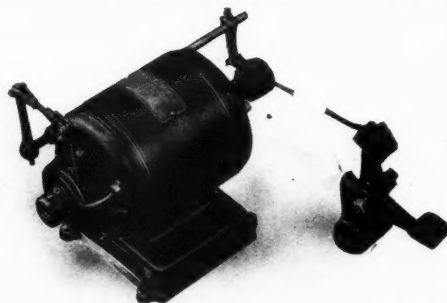
"The Boss" of all Embossers

If you're from Missouri and want to be shown, write

A. DEWES CO.

475 BROADWAY - - - NEW YORK

Guarantee Electric Co.



KIMBLE-GREGORY GORDON-PRESS MOTOR

Friction-drive, alternating and direct current. Variation, 100 to 3,000 impressions per hour. *Just like cut.* No resistance in circuit. *Guaranteed for two years.*

We carry also a stock of 1,000 motors for all purposes; all second-hand and guaranteed for one year. Write us your needs.

GUARANTEE ELECTRIC CO.
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THE BATES MACHINE CO.

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BROOKLYN, N.Y., U.S.A.

NEW YORK
346 BROADWAY

CHICAGO
315 DEARBORN ST.
LONDON—63 Chancery Lane.

Automatic Hand- Numbering Machine Model No. 50



123456

FACSIMILE IMPRESSION.

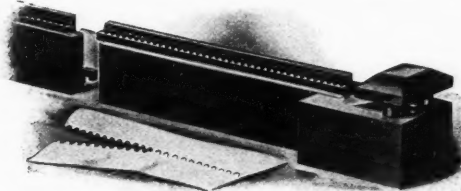
WITH INDICATOR.

Consecutive-Duplicate-Repeat

1 to 1,000,000
Automatically

Model No. 45—Type-High Perforating Machine

Saves one operation. Perforates while you print.



Our Machines are carried in stock by Dealers everywhere



The Largest Factory in the world devoted exclusively to the manufacture of Numbering and Perforating Machines.

Model No. 27

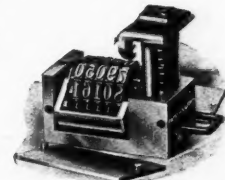


No 12345

FACSIMILE IMPRESSION.

Made to number backward to avoid collating

Type-high—for General Jobwork.



Model No. 27

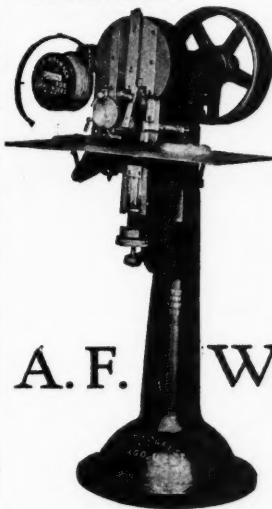
NO SCREWS

View, showing parts detached for cleansing.

The Progress Wire Stitcher

is the nearest approach to stitcher satisfaction.

Here are a few reasons why



It has automatic wire-guide and cut-off, which prevents kinking absolutely.

It requires no change of parts for various sizes of wire.

It has working parts made of tool steel, hardened, with adjustments to take up wear.

It is strong enough to do heavier work than will ever be required of it.

It is built scientifically correctly. We guarantee it to give satisfaction.

A. F. Wanner & Co.

Sole Selling Agents
342 Dearborn Street
Chicago

Send for illustrated catalogue.

Four trains a day

between
Chicago,
Indianapolis
and
Cincinnati
via

MONON ROUTE

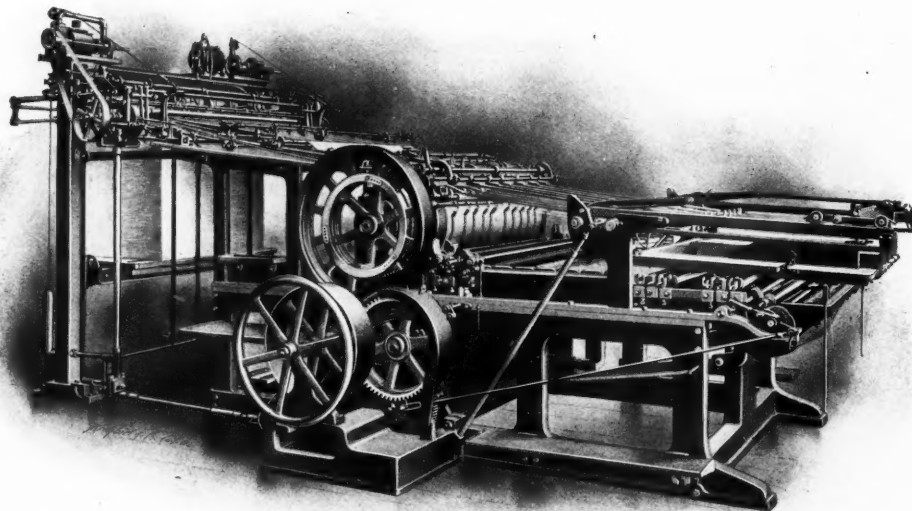
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Incomparable Dining-car Service Compartment Cars

The "Limited," A NEW TRAIN, leaving Chicago at 11:20 p. m., arriving Cincinnati 7:35 a. m., and leaving Cincinnati 11:25 p. m., arriving Chicago 7:40 a. m., is an especially popular train. Carries Indianapolis lay-over sleeper.

CHAS. H. ROCKWELL, Traffic Manager
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Fuller Folders *and* Feeders

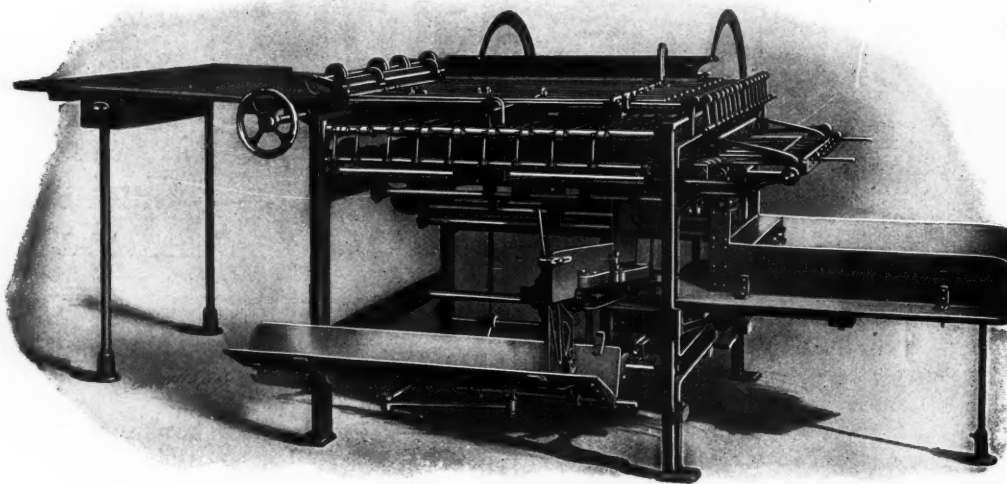


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

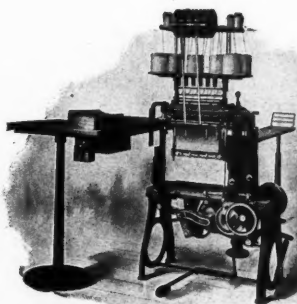
Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

Fisher Building
CHICAGO

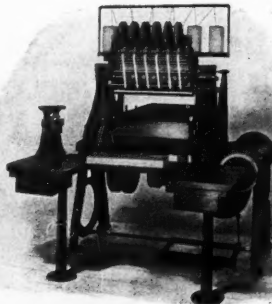
E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

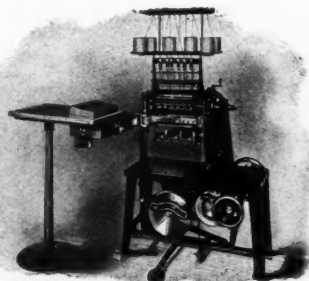
Smyth Manufacturing Company's Specialties



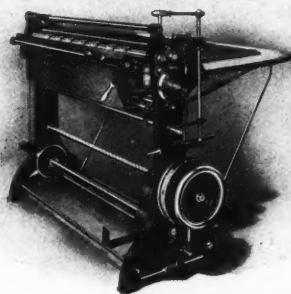
No. 3 Sewing Machine



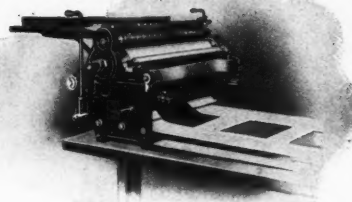
No. 4 Sewing Machine



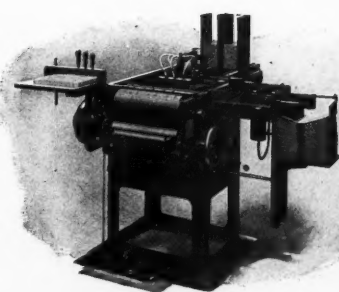
No. 7 Sewing Machine



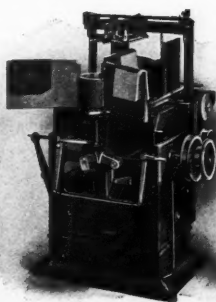
Cloth-cutting Machine



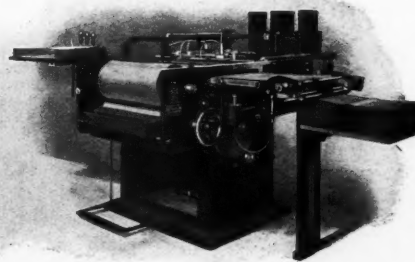
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

Tubbs Monotype Cabinet

AND WORK-BENCH COMBINED



TUBBS MONOTYPE CABINET, No. 900 — CLOSED VIEW.



TUBBS MONOTYPE CABINET, No. 900 — SHOWING COMPARTMENTS.

A work-bench and cabinet for the storage of molds and matrices are an essential part of the equipment of each Monotype office. To clean the pump body the operator requires a vise and a suitable bench to attach it to. The molds and matrices are the vital parts of the Monotype, and upon the care with which they are kept depends not a little the quality of the work produced.

This Monotype Bench combines in one piece both of these essential parts of a Monotype equipment. It also provides convenient places for keeping the parts of the display-type attachment when these are not in use on the machine, and gives the operator a place for tools.

This combination work-bench and cabinet provides space for the storage of 10 molds, 10 matrix cases, 10 normal wedges, and the special wedges used with the display-type attachment.

The small drawers at the upper right-hand side of the cabinet are for the storage of sort matrices. These drawers are provided with 225 compartments each of the proper size to contain a matrix. The sort matrices are placed in these drawers and individual compartments in the same relative positions they occupy in the matrix-case. By having the sorts thus arranged mistakes in assembling a matrix-case are practically eliminated, since when a matrix is removed from a case it is put in the compartment of the matrix which replaced it and remains there until the case is again changed for a different job. A slide beneath these drawers gives the operator a convenient place to rest the matrix-case while making changes.

In addition to the above, three drawers are provided for the storage of tools, supplies and the parts of the display-type attachment. A large, open space at the bottom of the cabinet gives room for the storage of about a ton of metal. Doors in the top of the bench give access to space in the rear of the matrix-case and mold compartments and back of the sort drawers, which may be used for the storage of material not frequently required.

A sliding front cover closes all openings and has lock and key. One lock fastens all the matrix drawers. The top is made of white rock maple and is 2 inches in thickness, having heavy cleated ends, V-matched and bolted on. Bronzed hardware throughout, strictly high-grade.

List Price, \$80.00

Tubbs's Monotype Cabinet has been endorsed by the Monotype Company. A number of these cabinets are now in use in many offices. Made in all sizes. The Sunset Magazine, San Francisco, has one eight feet long. No. 900 is the desirable cabinet.

THE TUBBS MFG. CO.

LUDINGTON, MICHIGAN

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than 2 lines, \$2 per additional line.

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NORTH-WESTERN NOVELTY Co., Geneva, Ill.

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THAYER & CHANDLER, fountain air brush, 160 W.



Jackson blvd., Chicago. Send for catalogue.

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CRESCENT EMBOSING Co., Plainfield, N. J. See "Crescent Goods."

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ARTISTIC ENGRAVING Co., 534 W. Broadway, New York. "Art—Skill—Judgment."

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ISAACS, HENRY C., 10-12 Bleecker st., New York.

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BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incp'd., 139 Lake st., Chicago. Also paper-box makers' supplies.

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WANNER, A. F., & Co., 298 Dearborn st., Chicago. Makers of all styles of Brass Rule, Printers' Specialties.

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WESTERN BRASS TYPE FOUNDRY Co., 3749 Texas av., St. Louis, Mo. New modern machinery and plant.

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ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Brdwy., Brooklyn, N. Y.

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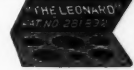
BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Sole manufacturers of Silver Gloss Steel Electric Welded Chases.

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COIN CARDS (6-hole), any printing, in 1,000-lots, \$3.75; 1-hole cards, any printing, \$3 per 1,000; less for more. THE DETROIT COIN WRAPPER Co., Detroit, Mich.



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FOIL.

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INKS.

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LINOTYPE METAL.

BLATCHFORD, E. W., Co., 54 N. Clinton st., Chicago.

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GREAT WESTERN SMELTING AND REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

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LITHOGRAPH PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

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BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. New rebuilt.

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THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau street, New York. The Special Agency of the Paper, Book, Stationery, Printing and Publishing trade.

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BLATCHFORD, E. W., Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

GARDINER METAL CO., High-grade metals for Lanston Monotype and all typecasting machines, 454-456 W. Lake st., Chicago.

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JENNEY ELECTRIC MFG. CO., Indianapolis, Ind. Motor specialists for printers and engravers.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty.

THE ROBBINS & MYERS CO., Springfield, O. Direct-current motors for all machines used in the graphic arts. New York office, 66 Cortlandt st. WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburgh, Pa.

PAPER-CUTTING MACHINES.

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

MORGANS & WILCOX MFG. CO., Middletown, New York.

OSWEGO MACHINE WORKS, Oswego, New York, makers of the best in cutting machines. The Brown & Carver complete line.

PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

PAPER RULING FOR THE TRADE.

STOLL, CHAS., 302 Dearborn st., Chicago. Orders promptly attended to. Estimates given.

PAPER-RULING PENS.

THE A. DREDGE RULING PEN CO., 75 Gold st., New York.

PAPETERIES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. A full line of papereries made at Morgan Envelope Co., Springfield, Mass.

PHOTOENGRAVERS.

ALPHA PHOTO-ENGRAVING CO., Howard and Fayette sts., Baltimore, Md. Engravings for the printer.

BLOMGREN BROS. & Co., 76-82 Sherman st., Chicago. Photo, half-tone and wood engraving.

INLAND-WALTON ENGRAVING CO., THE, designers, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago.

KELLEY, S. J., ENGRAVING CO., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING CO., 73 Fort st., W., Detroit, Mich.

PETERS, C. J., & SON CO., Boston, Mass. Half-tone, line and wax engravers.

ROMANSKI PHOTO-ENGRAVING CO., 402 Camp st., New Orleans, La. Up to date in every respect. Established five years. By superior workmanship, reasonable prices and exceptional speed in filling orders we are to-day one of the largest mail-order engraving houses in the country. Printed copies of one of the finest collections of testimonials from all over the United States mailed to any address.

ROYAL ENGRAVING CO., 42 W. 15th st., New York City. Correspondence solicited.

SANDERS ENGRAVING CO., St. Louis, Mo. Electrotypers and photoengravers.

STANDARD ENGRAVING CO. (INC.), M. C. Clarke, prest., 7th and Chestnut sts., Philadelphia.

THE FRANKLIN CO., 346-350 Dearborn st., Chicago, photoengravers and electrotypers.

PHOTOENGRAVERS' MACHINERY.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' PROOF PRESSES.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVERS' SUPPLIES.

NEW YORK ENGRAVERS' SUPPLY, H. D. Farquhar, proprietor, 103 Chambers st., New York. Specialists in photoengravers' supplies.

PLATE AND EMBOSSING PRESSES.

KELTON'S, M. M., Son. C. Kelton, president, 175 Elm st., New York city.

PLATE PRINTING PRESSES.

KING, A. R., Mfg. Co., Kingston, N. Y. Plate printing and embossing presses.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRESSES—AUTOMATIC.

MEISEL PRESS & MFG. CO., Boston, Mass. Automatic bed and platen, also rotary presses for cash sales books, autographic register rolls, tickets, labels, wrapping paper and other special printing machinery.

PRESSES.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed and Rotary Perfecting Presses.

Goss PRINTING PRESS CO., 16th st. and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

JOHN THOMSON PRESS CO., Nott & East ayes., Long Island City, N. Y.; 253 Broadway, New York; Fisher bldg., Chicago.

PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

PRESSES—JOB PRINTING.

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' BLOCKS.

WANNER, A. F., & Co., 298 Dearborn st., Chicago. Iron Blocks, Wilson Patent Blocks.

PRINTERS' MATERIALS.

CAMPBELL, NEIL, Co., 72 Beekman street, New York city. Paragon cutters, machinery, type.

DE BOISE BRESNAN Co., 15 Frankfort st., New York. Mfrs. brass rule, wood goods; specialists.

HARTNETT, R. W., Co., 42-54 N. Sixth st., Philadelphia, Pa.

MORGANS & WILCOX MFG. CO., Middletown, New York. Patent steel furniture and other specialties.

PRINTERS' PROOF PRESSES.

MORGANS & WILCOX MFG. CO., Middletown, New York.

SHNIEDWEND, PAUL, & Co., 118-132 W. Jackson Blvd., Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia.

BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; 1st av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 So. Forsyth st., Atlanta, Ga.

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago.

GODFREY & Co., (Wm. C. Squibb), printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

MILWAUKEE PRINTERS' ROLLER CO., 189-191 Fifth st., Milwaukee, Wis. Printers' rollers and tablet composition.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859.

PRINTERS' SUPPLIES.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago.

PRINTING MACHINERY AND MATERIALS.

BRONSON'S PRINTERS' MACHINERY. H. Bronson, proprietor, 54 N. Clinton st., Chicago. Telephone Main 224.

DRISCOLL & FLETCHER, Ellicott and N. Division sts., Buffalo, N. Y. Dealers in new and rebuilt printers' machinery.

PAYVER PRINTING MACHINE WORKS, 600 S. Broadway, St. Louis. Manufacturers of paper-cutters, chases, lead-cutters, etc. We make a specialty of repairing and erecting printers' and bookbinders' machinery.

ROBERT ROWELL COMPANY, Louisville, Ky. New and rebuilt printing machinery.

WANNER, A. F., & Co., 298 Dearborn st., Chicago. Tubbs Wood Goods, Type, Presses, etc.

PRINTING OUTFITS.

BARNHART TYPE FOUNDRY COMPANY, 53-55 Lafayette st., cor. Leonard, New York.

ROUGHING OR STIPPLING FOR THE TRADE.

STORY FINISHING CO., 209 S. Clinton st., Chicago. Eggshell and straight-line patterns.

RUBBER STAMPS, ETC.

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches.

RULERS AND YARDSTICKS.

NORTH-WESTERN NOVELTY CO., Geneva, Ill. Manufacturers only; we are not after your agents.

SILK CORDS AND TASSELS.

CRESCENT EMBOSHING CO., Plainfield, N. J. See "Crescent Goods."

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BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GARDINER METAL CO., manufacturers of high-grade metals, 454-456 W. Lake st., Chicago.

GREAT WESTERN SMELTING AND REFINING CO., 173-199 W. Kinzie st., Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

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CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

TIN MOUNTING.

STORY FINISHING CO., 209 S. Clinton st., Chicago. Calendars, show cards, maps, hangers, etc., for the trade.

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UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

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AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Superior Copper Mixed Type.

FARMER, A. D., & SON TYPE FOUNDRY CO. 63-65 Beekman st., New York city.

HANSEN, H. C., TYPE FOUNDRY, (established 1872), 190-192 Congress st., Boston; 43 Center st. and 15 Elm st., New York.

INLAND TYPE FOUNDRY, Standard Line Type and Printers' Supplies. St. Louis, New York, Chicago and Philadelphia.

KEYSTONE TYPE FOUNDRY. Originators and makers Nickel-Alloy Universal Line Type, Brass Rules, Leads, Slugs, Paragon All-Brass Galleys.

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NEW YORK: William & Spruce sts.

CHICAGO: 531 Wabash av.

ATLANTA: 51 W. Mitchell st.

DETROIT: 43 Larned st., W.

SAN FRANCISCO: 304 Telegraph av., Oakland.

AGENCIES:

CHICAGO: Champlin Type & Machinery Co.

RICHMOND: Richmond Type & Electro. Fdy.

NEW HAVEN: Norman Printers' Supply Co.

DALLAS: Beddo-Wheeler Co.

LONDON, ENG.: Soldan & Co.

PARK TYPE FOUNDRY, Sta. A, Birchwood, Louisville, Ky. Makers of best quality job type; highest prices paid for old type metal; no better job type sold for right price.

NEWTON COPPER-FACING TYPE CO., New York city.

SPENCER & HALL Co., Ashland av. and McKim st., Baltimore, Md. Specimen books on application.

VARNISHING OR GUMMING.

STORY FINISHING CO., 209 S. Clinton st., Chicago. Labels, show cards, maps, pictures, for the trade.

WOOD TYPE.

HAMILTON MFG. CO., Main office and factory, Two Rivers, Wis.; Eastern factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.

Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
Established January, 1894.

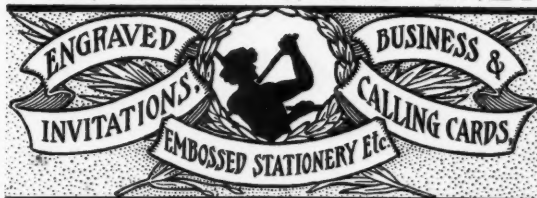


*Deals only with the Illustration side of Printing,
but deals with that side thoroughly.*

Post free, \$2 per Annum.

DAWBARN & WARD, LTD., 6 Farringdon Ave., LONDON, E.C.

COPPERPLATE WORK FOR THE TRADE ONLY



STATIONERS ENGRAVING CO.
147 FIFTH AVE. * * * CHICAGO

THE MONOTYPE



HEN YOU HEAR IN AN OFFICE
THE CLICK OF A MONOTYPE
YOU MAY SAY TO YOURSELF
THESE THINGS TRUTHFULLY:

Here is a man who makes his own
type, and finds it cheaper to present
every job in a fresh-cast face than to
set it up in a battered one.

In fact, here is a modern man.

The money he used to pay to his typefounder he
now pays to his machine-builder—and owns his own
typefoundry.

It's a good thing to own a typefoundry, for the sake
of new type at little cost.

But it is a better thing to own a typefoundry that
automatically sets the type it casts.

Guess an automatic typefoundry that swallows a paper
ribbon and coughs up finished jobs by the galley—set in
new type and accurately justified—makes a man pretty
independent!

Certainly his competitors can't jostle him much.

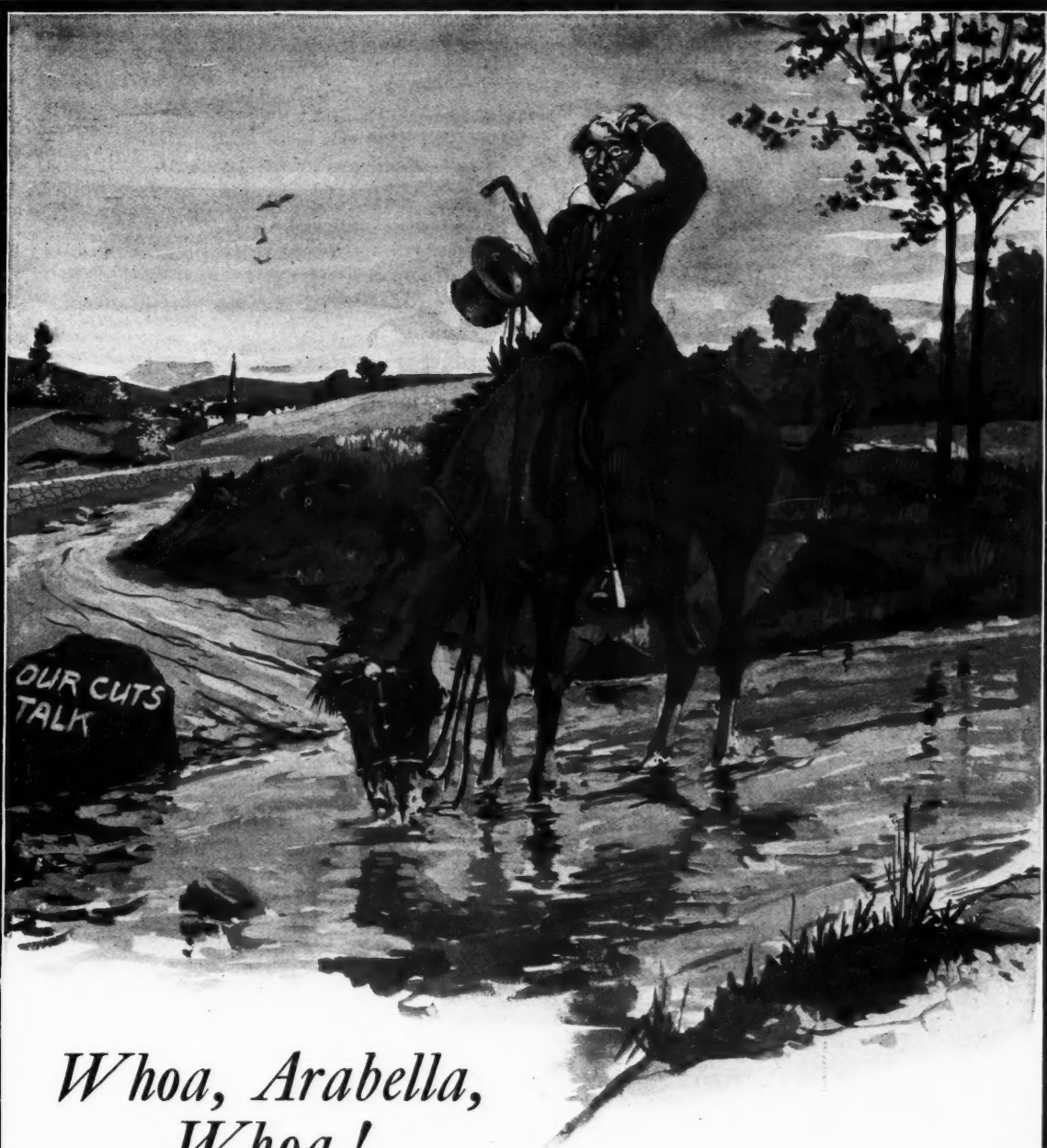
Type and labor cost less, the work sells for more—and
the shop is kept full of display type for handwork, with
spacing material to burn.

Pretty good proposition, the MONOTYPE!

WOOD & NATHAN COMPANY

SELLING AGENT

1 MADISON AVENUE, NEW YORK, N. Y.



Whoa, Arabella, Whoa!

That there sign-board back there said it was only four miles to teown, but it has been the longest, hottest, goshdingdest four miles I ever rid—it's nearer to ten miles if I am any jedge of distance—by heck.

The WILLIAMSON-HAFFNER CO., of Denver, employ artists, engravers and printers, and when their sign-board says "two weeks" you can rest assured that the goods will be delivered.

One way to prove it—a trial. *Do it. We dare you to do it.*

Send for our "fish" book.

NINETEEN NEW NEWSPAPERS IN NINE WEEKS



Sample copies and advertising
rates will be mailed on request

**The Canadian Printer and
Publisher**

TORONTO

WINNIPEG

MONTREAL

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

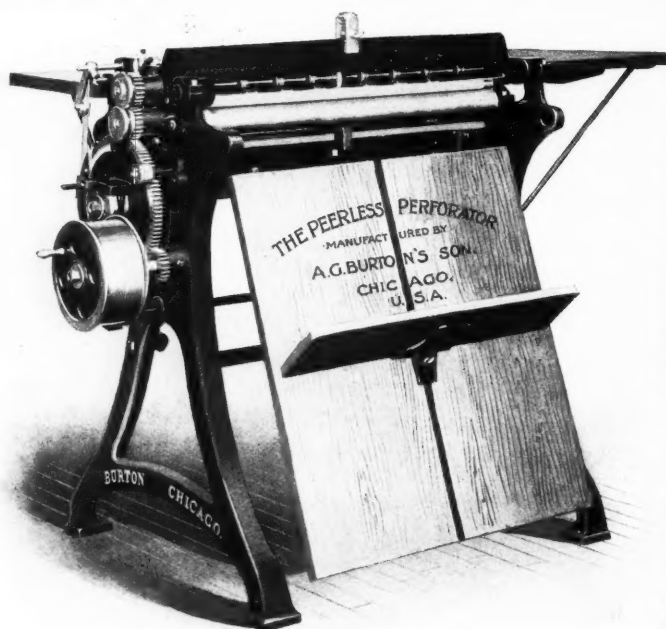
Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER CO.	NEW YORK, N. Y.
GANE BROS. & CO.	CHICAGO, ILL.
T. W. & C. B. SHERIDAN	CHICAGO, ILL.
THE J. L. MORRISON CO.	TORONTO, ONT.
T. W. & C. B. SHERIDAN	LONDON, ENG.
S. KOCHANSKI	BERLIN, GERMANY
MIDDOWS BROS.	SYDNEY, N. S. W.
JOHN DICKINSON & CO.	CAPE TOWN, S. AFRICA

Manufactured by

A. G. BURTON'S SON
133 to 139 South Clinton Street
CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., New York	} Sole Eastern Agents
THE J. L. MORRISON CO.,	
JOHN DICKINSON & CO.,	
Agents for South Africa and India	

To Publishers and Electrotypers:

The history of Electrotyping records no improvement so great and revolutionary as the

DR. ALBERT PROCESS of Moulding in Sheet Lead

which produces

Absolutely Perfect Duplicates of the Finest Engravings

Register is ABSOLUTE with the original.

Extremely hard shells, due to the character of the solution and the density of the electric current. Last three or more times as long as ordinary electros.

Three to eight shells from one mould.

The quickest deposit ever accomplished.

No case filling or warming. Moulds are taken cold.

Coating, cutting down, building up and blackleading machine
ENTIRELY DISPENSED WITH.

Straightening and routing is almost eliminated.

Many other features of speed, economy and cleanliness.

We trust that the above broad claims will be sufficient to awaken the Electrotyping trade to a realization of the bearing the Albert process has upon their own interests. Although new in this country, we have already sold the necessary machinery and the right to use the process to several New York electrotypers and publishers. In course of time the Albert process is bound to entirely supplant the old method in the production of high-class work.

We will give a practical demonstration of the process to all who are sufficiently interested to pay us a visit in New York city. Detailed information forwarded upon request.

F. WESEL MANUFACTURING CO.

OWNERS OF DR. ALBERT'S AMERICAN PATENTS

Machinery and Appliances for Printers, Electrotypers,
Stereotypers and Photoengravers

MAIN OFFICE AND FACTORY:

70 to 80 Cranberry St., Borough of Brooklyn, NEW YORK CITY
NEW YORK, 10 Spruce Street

CHICAGO, 150-152 Franklin Street



Every printer who feels the need of modern, well-drawn, attractive cuts to illustrate his own or his customers' printed matter at little cost, will find just what he needs in our New Book of Stock Cuts

It has 48 pages.

It shows the cuts in colors, each one with an appropriate headline.

It has one of the oddest, most unique cover designs ever put on a book.

It will save any printer the trouble and expense of having a cut made to order.

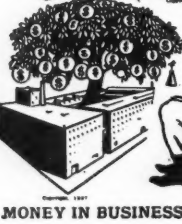
The cuts are not weak, ordinary designs, but are strong, vigorous specimens of modern illustrations.

The book is worth more than we ask for it, but we put the price low because our profit is in selling cuts, and not books.

The prices of cuts are also low, as we duplicate them in quantities.



Here's a Book that Every Printer Should Have



Send 25 cents (stamps) for a copy.

Do it to-day. The edition is limited. Book No. 1 was sold out in a few weeks, and it will not be reprinted.

Book No. 2 is twice as good as No. 1. Any printer who wants good, live cuts should have a copy on his desk at all times.

Put 12 two-cent stamps (and a one if you have it handy) in an envelope and ask for a copy of our New Book.

Don't delay. You may want exclusive rights for your town—so don't let the other man get in ahead of you.

Ask for our "exclusive" proposition.

Stock Cut Dept
The Patterson-Gibbs Co

THE HEYWORTH

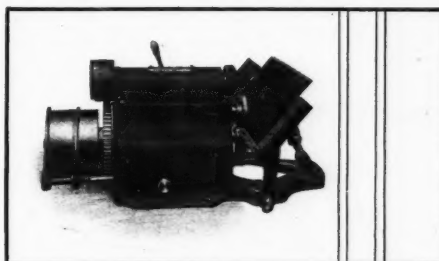
CHICAGO U.S.A.



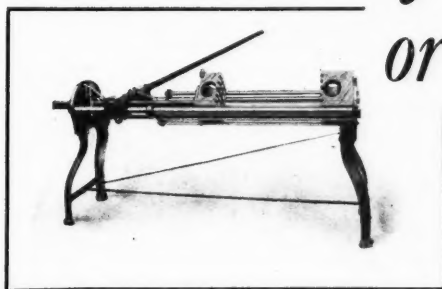
Crawley Bevel Board Cutter

will handle any kind and thickness of book-cover boards (including loose-leaf covers) cheaper and better than they can be beveled in any other way.

Knife ground on the machine.



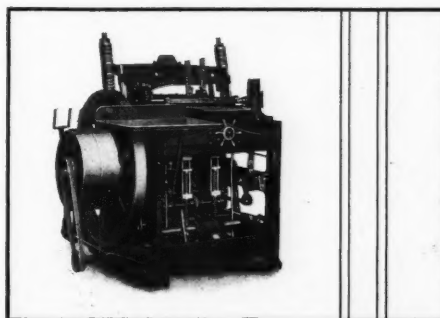
The Crawley Bundling Press *or* Signature Press



will prove that it doesn't pay to handle loose sheets. Tight bundles tied on the Crawley save room—and rents are high. They also avoid damage—and sheets thrown away cost as much as those used.

Crawley Rounder *and* Backer

makes good, uniform work possible in an edition bindery; and it is not possible without it. "Flat-back" and all kinds of rounds are produced by the proper setting of this machine; not occasionally, but all the time.



Descriptive literature and special information
for the asking.

MADE AND SOLD BY

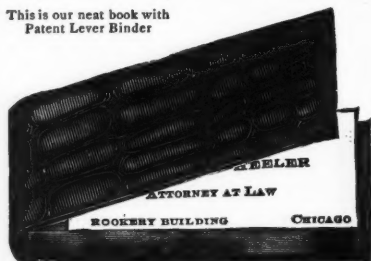
THE CRAWLEY BOOK & MACHINERY COMPANY
MANUFACTURERS AND SELLERS, NEWPORT, KENTUCKY, U. S. A.

E. C. FULLER COMPANY, *AGENTS*
NEW YORK AND CHICAGO

AGENTS

THE HOBBS MANUFACTURING CO., 21-27 Hatfield Street, London, E. C. — SOLE AGENTS FOR BRITISH ISLES
T. W. & C. B. SHERIDAN CO., Salisbury Square, London, E. C. — SOLE AGENTS FOR CONTINENTAL EUROPE

This is our neat book with
Patent Lever Binder



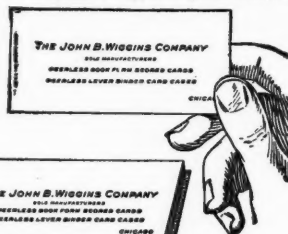
This card case is made up in a variety of leathers and is equipped with our Patent Lever Binder, in which a new lot of cards is quickly inserted when empty

Even If You Are in the Stationery Business, Do Not Stand Still

SHOW your customers that you are advancing in their interest. Explain to them the many merits of the **PEERLESS BOOK FORM CARD**, and you can be sure of their future patronage. It is the card that is **BOUND TO ATTRACT**, and **WITHOUT BINDING**, too, because with our new **PATENT LEVER BINDER CASE** the cards are held securely in clamp—**NO BINDING NECESSARY**. The cards are scored, and when detached from stub **ALL EDGES ARE STRAIGHT. NO PERFORATION WHATSOEVER.**

The majority of men desire to have **THE BEST THERE IS**, and from the increasing demand it is being proven that the **PEERLESS BOOK FORM CARD IS THE BEST**. If you can furnish these cards, you get the sale; if not, your customer will find **A STATIONER WHO DOES.**

Just examine these drawings with care and our system will appeal to you **INSTANTLY**



No More Work—Much More Satisfaction

DEALERS in all parts of the country are sending to us for information regarding these **BOOK FORM CARDS**. Their customers are demanding them, and the **DEALER** must be prepared.

WE SEND YOU THE CARDS IN BLANK FORM, with the **LEVER BINDER CASES**. You do the printing and insert cards in cases **WITHOUT BINDING**—handling these cards with as little trouble as the way you are now doing.

THE LEVER BINDER securely clasps the cards in case, and when detached all edges are perfect.

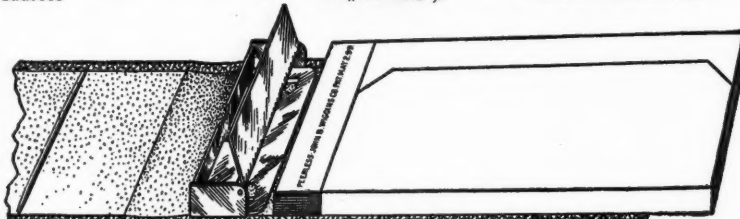
We Have Samples and Price-lists All Ready to Send You Upon Receipt of Your Address

The
John B. Wiggins
Company

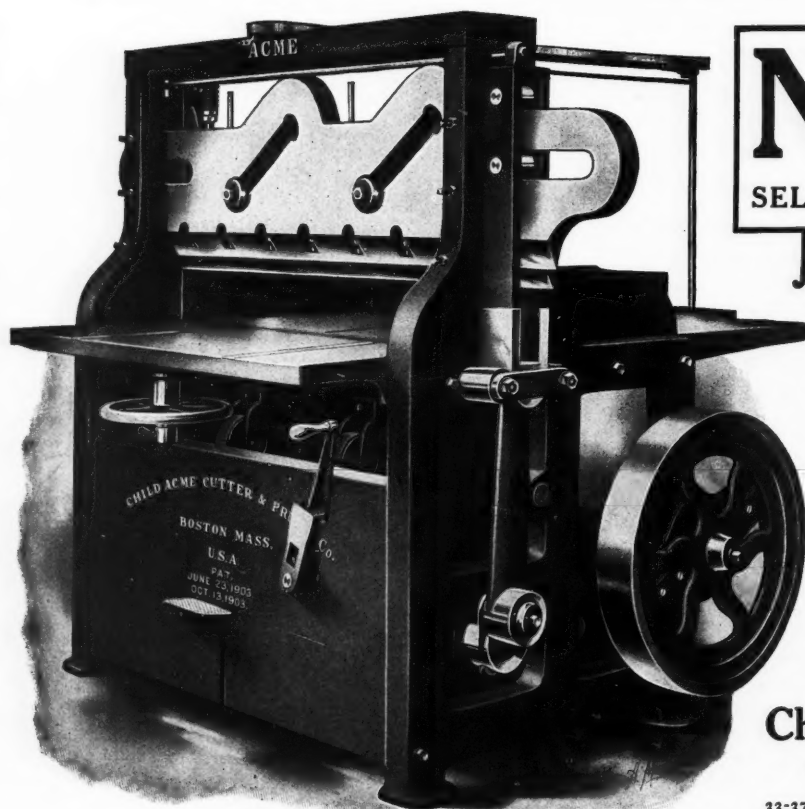
Sole Manufacturers

Engravers, Plate Printers and Die Embossers for the Trade

21-23 E. Adams Street, CHICAGO



Above cut shows Peerless Lever Binder open to receive wrapped pack of cards. After lever is closed, wrapper is torn off and cards are ready for use



New SELF-CLAMPING Cutter

"Better Than Ever"

Triple Geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

CATALOGUE AND PRICES ON APPLICATION

Child Acme Cutter Co.

Manufacturing only Cutting Machines

33-37 Kemble Street - - - - BOSTON, MASS.

41 Park Row - - - - - NEW YORK, N. Y.

Why

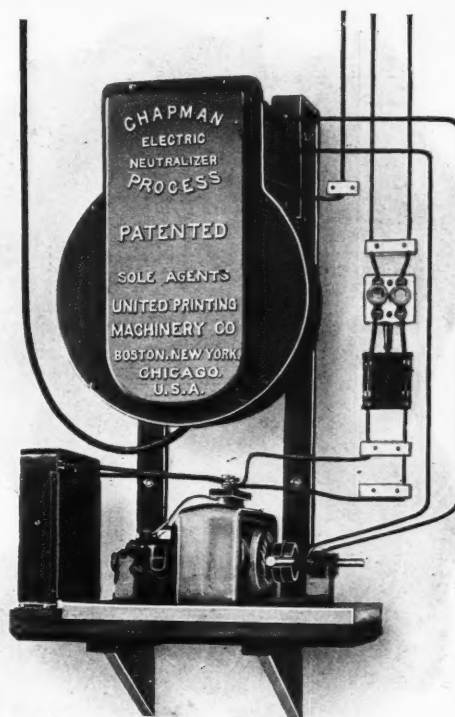
Be bothered with electricity
in your paper when
printing?

Let us put this apparatus on a
post or wall of your pressroom,
and wire it to bars on your
presses. It will be in nobody's
way and will save you a lot of
money. You can increase your
output from 10 to 20 per cent.

It requires but little care to
run, at slight expense.

The Neutralizer removes
the electricity from
your paper.

The Chapman Electric
Neutralizer



**Don't
Waste**
time and
money
on experi-
ments.

This
Neutralizer
has stood
the test
of time.

It does the
work.

Aids to profitable printing

The Automatic Typecaster



**When
you
want
type,
make
it**

A Complete Typefoundry

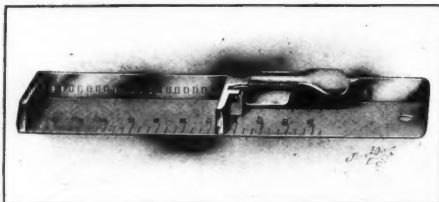
Type from 6 to 36 point
in size, of any face and in
any quantity desired. Made
in your own shop. It will
cost you one-third the
foundry price.

WRITE FOR PARTICULARS

**United Printing
Machinery Co.**

Chicago, 337-339 Dearborn Street
New York, - 12-14 Spruce Street
Boston, - - 246 Summer Street

SOMETHING NEW



Rouse Job Stick—1½ inches wide

SIZES AND PRICES

Length	1¼-inch	2-inch	2¼-inch	2½-inch	Plating
6-inch	\$1.65	\$1.75	\$1.85	\$1.95	\$0.25
8-inch	1.90	2.00	2.10	2.20	.30
10-inch	2.15	2.25	2.35	2.45	.35
12-inch	are	2.50	2.60	2.70	.40
15-inch	not	3.00	3.10	not	.50
20-inch	made	3.75	3.85	made	.60

Rouse Job Sticks

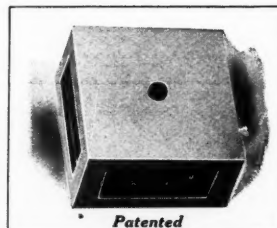
are unrivaled for accuracy,
convenience and durability

Adjust instantly to picas or nonpareils
No job office complete without them

Now made 1½ inches wide

Unit System Bases and Rouse Register Hooks

Are a demonstrated success—not an experiment—and are used by many of the most progressive printers in America. They provide a solid, smooth and **unbroken surface** to the plate, and are the best and most satisfactory method yet devised for mounting and registering printing plates. Estimates and information on request.



Patented



Rouse Register Hook

SOLD BY RELIABLE DEALERS EVERYWHERE

Made only by

H. B. ROUSE & CO.

61-63 WARD STREET, CHICAGO, U.S.A.

The Original Point - System - Base People

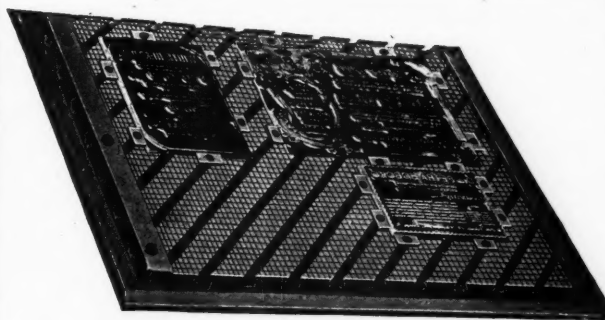
*"It isn't what you used to be,
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WE have no reminiscent dreams of the business we used to do years ago to regale you with; our business is a matter of the living, palpitating present. This is because we really have improved on existing methods of printing from plates, both electros and halftones, and the improvement is so self-evident as to leave no room for doubt in a purchaser's mind when he compares the different methods now in operation.



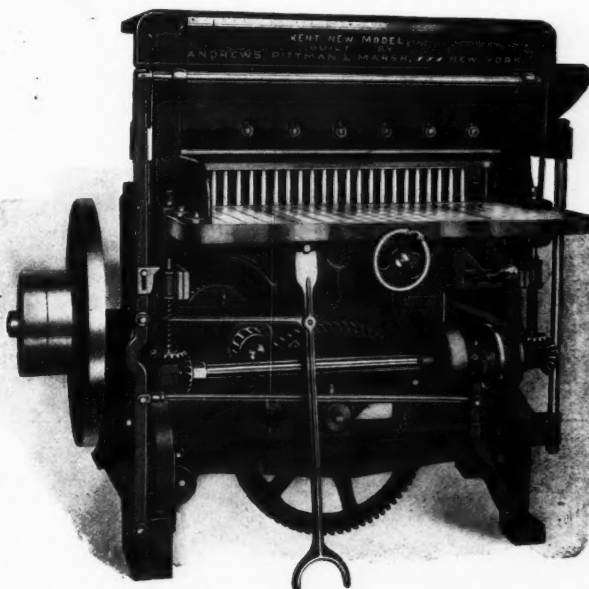
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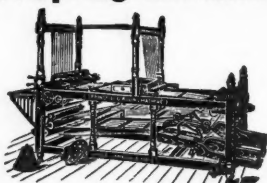
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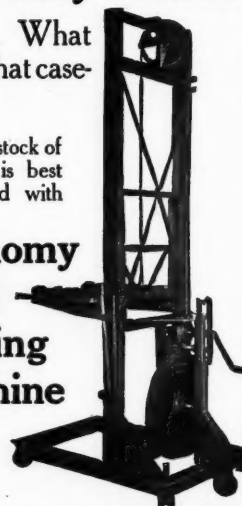
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